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The Great Masters
in Painting and Sculpture
Edited by G. C. Williamson

WATTEAU AND HIS SCHOOL

THE GREAT MASTERS IN PAINTING AND SCULPTURE.

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WATTEAU

AND HIS SCHOOL

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PREFACE

PROBABLY no School of Painting has exercised a stronger fascination upon an ever-growing and enthusiastic *clientèle* than have "Les Peintres des Fêtes Galantes."

Go where you will among Fine-Arts collections, cabinets of collectors of *objets d'Art*, or curio-marts of dealers in Art-treasures, and you will find yourself face to face with pictures, drawings, decorative furniture, porcelain, and all sorts of pretty things,—the work of "Watteau and His School."

The following pages are projected to throw some light upon the Art and the Work of the creators of so much beauty and delight; and to impart some information about the people, and the life of those gay times and scenes.

In the text will be found the names of many pictures which do not find places in the "List of Chief Works." This is due to the fact that the paintings in question have disappeared. Full descriptions of them, however, are found in the writings of the authorities and of the critics of those days; and fine engravings of them have been preserved, and are available for appreciation.

A great number of paintings are to be found in public

and private collections entitled "After Watteau," "French School of the XVIIIth Century," or "School of Watteau," which are without doubt spurious, and belie the noble names they bear. Some of these have been exhibited in recent years in loan collections and the like. They are marked especially by the awkward composition of their figures, the crudeness of their colour-schemes, and their want of finish.

The Art-lover will not fail to look for the *pinceau coulant* of Watteau: for the *gentilesse de la pinceau* of Lancret, and for the *légèreté de perle* of Pater. It has been the fashion of late years to disparage the last named painter, but this, in my opinion, is a deplorable mistake. Pater's work most nearly approaches that of the Master in brilliancy, whilst his "compositions,"—by reason of the excellence of the pigments he used,—are, perhaps, the best preserved of the works of any painter of the *Fêtes Galantes*.

Hearty thanks are tendered to several private owners of valuable and interesting pictures, and to the Keepers of Public Galleries, for courteous assistance in the pleasant task of identification and appreciation, and also for kindly providing facilities for the photographing of certain pictures.

My thanks are specially due to the Duke and Duchess of Sutherland, the Earl Spencer, Messrs. G. V. Briscoe, C. T. D. Crews, G. H. Peck, C. Sedelmeyer, J. Wernher, and A. Wertheimer; also to G. H. Birch, Esq., F.S.A., Keeper of Sir John Soane's Museum, Robert Gibb, Esq., F.S.A., Keeper of the National Gallery of Scotland, the authorities of the Art-Libraries of the British Museum

and the Victoria and Albert Museum, and the Keepers of the Galleries of the Louvre, Angers, Chantilly, Nantes, Valenciennes, The Hague, and Dresden.

EDGCUMBE STALEY.

LONDON, 1902.

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WATTEAU

CHAPTER I

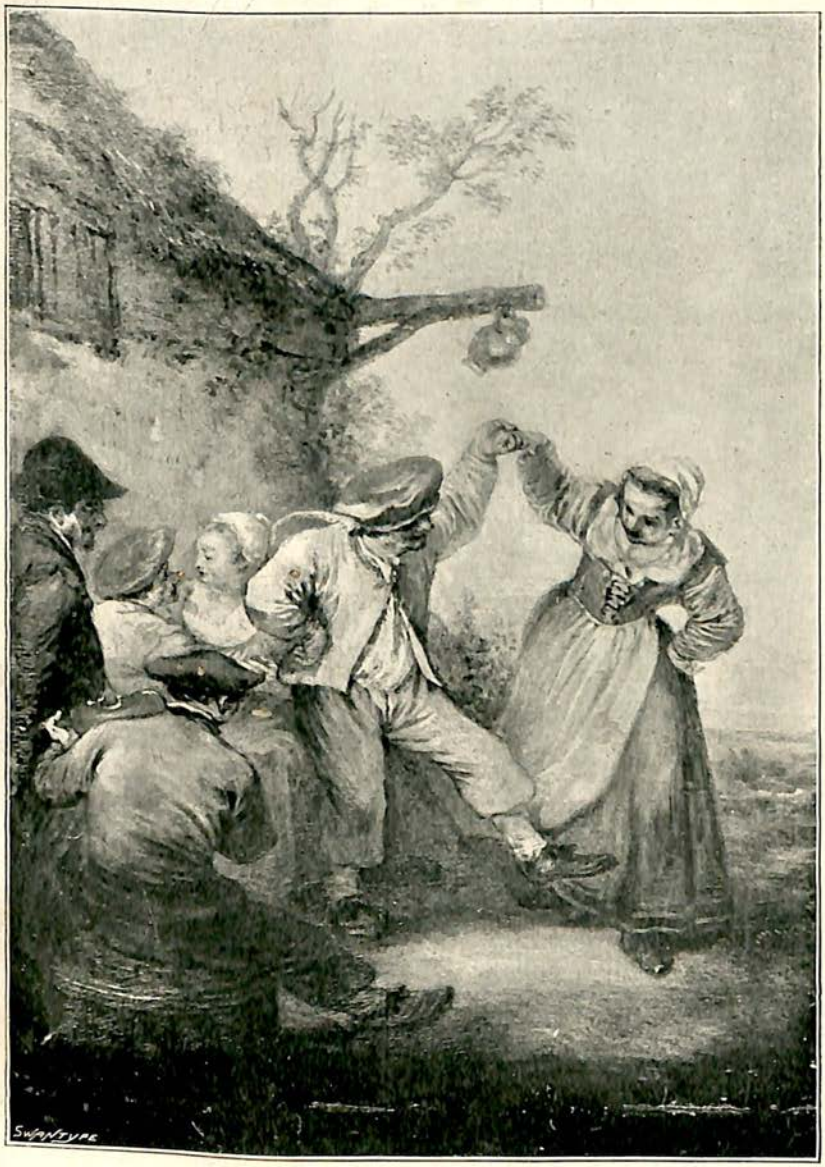
BIRTH AND EARLY YEARS

JEAN ANTOINE WATTEAU was born at Valenciennes, on October 10th, 1684, and baptized in the Church of St. Jacques, in the same city, on October 19th of that year. His parents—whose names were Jean Philippe Watteau and Michelle Lardenoire—were plain working people. His father followed the calling of a coppersmith—*un modeste couvreur*, tiler, thatcher, glazier—perhaps, as we should now say, plumber. We do not read that the Watteaus had any other children, so we can readily understand how much they were wrapped up in their little son. From the scanty records of his childhood we gather that Jean Antoine was of a delicate constitution, and that his health was a matter of solicitude to his parents. Much of his time he spent in the open air, or in gazing out of the windows of his father's house, which gave upon the broad, open market-space — a favourite "pitch" for strolling players and cheap-jacks in general.

Schooling appears to have been of secondary importance, although the boy acquired very early a love for

music and reading. When no more than five or six years old he gave evidence of tastes quite in a different direction from that probably desired by his father, who looked, doubtless, for his boy to follow his own trade. To the annoyance of his parents, and of the neighbours, the child began to scrawl in chalk and charcoal all over their doors and doorways. In this there was nothing unusual—most children do it; but one day Monsieur Watteau noticed his son poring over the big family "Vie des Saintes." He called him and asked him what he was doing, and whether he was unhappy. Antoine made no reply; and then his father took up the book, and was astounded by what he saw. The margins of the pages were being covered with illuminations! The drawings, in crayon and in *aquarelle*, were arabesque designs and grotesque figures,—quack doctors, mountebanks, and the Italian comedians,—impressions gained from what he saw daily from the window. Crudities, too, there were of animals; and architectural details from St. Jacques and the Abbey.

No doubt this discovery puzzled the worthy man, for neither he nor his good spouse possessed such gifts. In the family, certainly, there were artists. At Antwerp lived M. Watteau's uncle, who was a decorative painter of some repute; whilst at Valenciennes there worked a cousin,—Julien Watteau,—who had been admitted a "Maistre-décorateur." Antoine's father was greatly displeased at his son's predilections, and strove hard to divert his attention to other pursuits. It is said, however, that the schoolmaster, to whom the boy was sent, quickly noted his pupil's instinct, and persuaded his father to let him have lessons in drawing. M. Watteau, who appears to



[Sir Charles Tennant's Collection

LA VRAIE GAIETÉ

have greatly prospered in his calling, consented somewhat unwillingly, exclaiming, "After all, the position of a painter is as good as any other, at least there is less risk of breaking one's neck by falling off the roof of a house!"

The drawing-master turned out to be a mere charlatan, and did his pupil no good. The lad, however, progressed favourably. Inspirations were not lacking; the streets were full of characteristic scenes. The times were warlike, and soldiers, and their equipage, were to be seen everywhere. Genre pictures of Teniers, and other Flemish masters, were common enough. The churches of the city, too, and their decorations, had their influence. Among many designs and drawings preserved at Valenciennes is a sketch done in 1697, when the boy was only thirteen, which has been engraved by L. Jacob. It is inscribed: "Le Départ des Comédiens Italiens." It shows really an excellent idea of composition, and is valuable from an historical point of view. In that year Louis XIV. expelled the strolling players from France, because they caricatured him and Madame de Maintenon! The Duc de Saint Simon, in his "Mémoires," says: "The King drove away the Parisian Company of Italian Actors, and would not permit another to take its place. So long as the Italians had simply allowed their stage to overflow with more or less indelicate caricatures of the Church and society in general they only caused laughter. When they set about playing a piece called 'La Fause Pruderie,' in which Madame de Maintenon was easily recognized, everybody ran to see it, and the tongue of slander began to wag. After the fourth representation their theatre was closed, and they were ordered to leave the country within a month."

These comedians were extremely popular all over the country. They brought brightness and amusement wherever they journeyed. They were generally a quartette of singers, players and dancers: Gilles, or Pierrot —a strutting figure, *à la face enfarinée*; Harlequin or Mezzetin—a Bergamesque peasant, nimble and multicoloured; Cassandra — the *première chanteuse*; and Columbine or Margot—the *première danseuse*. Sometimes a fifth character—Pantaloon, an old man—was added. Antoine was greatly distressed at their departure: they had been his favourite models.

Valenciennes was an art city of no mean order, and had artistic societies and associations of all kinds. Amongst these was the Guild or Confraternity of Saint Luke. The Master of the Guild in the time of Antoine's boyhood was M. Jacques Albert Gérin, an artist of considerable fame. He was an indefatigable worker. His *St. Giles healing the Sick* still hangs in the Hospital. Many cartoons for frescoes are preserved, all decorative in character. Unhappily, most of his pictures were destroyed at the bombardment of Valenciennes in 1793. Monsieur Mantz enumerates several paintings which exist in other parts of France, and in Flanders from Gérin's brush.

When Antoine was fourteen, his father, who seems to have been on friendly terms with the artist, having entirely given up all other projects for the boy's future, showed some of his drawings to Gérin, who strongly advised him to encourage his talent. Accordingly, in 1698, young Watteau entered the studio of M. Gérin as a pupil. By the statutes of the Corporation of Artists of Valenciennes an apprenticeship was for three years;

Hanfstängl photo] [*Earl Spencer's Collection*

LES ACTEURS DE THÉÂTRE ITALIEN

but an earnest pupil might, if he wished, prolong the period. A warm friendship sprang up between master and pupil; for Gérin detected, not only the lad's earnestness, but his ability also.

Gérin was a master of *technique*, which he imparted to his pupil; who began again to draw the designs and studies which, erstwhile, had occupied chalky and sooty fingers.

Under his master's guidance Jean Antoine began a systematic study of the churches in and near Valenciennes. In the Abbey Church of Saint Amand was a great triptych by Rubens, *The Stoning of Saint Stephen*, with *The Saint Preaching* and *The Burial of the Saint* upon the wings. In the Church of Saint Jacques was *The Martyrdom of St. Jacques*, by Van Dyck; in the Abbey Church of Saint Jean was *The Circumcision*, by Martin de Vos, painted 1593, and many more fine pictures. The fascination which these pictures had exercised upon the eye of the child, as he knelt by his mother's side at Mass and Benediction, was intensified in the stripling. Rubens's colouring and composition greatly attracted him.

All about, too, were numbers of pictures of the Flemish school. Three noted painters of this school died about the time of Jean Antoine's birth,—Jordaens in 1678, Coques in 1684, and D. Teniers in 1690,—the last great colourists of that renowned School of Painting. The youthful artist fairly revelled in these *genre* works, and, whilst their brusqueness and broad humour rather shocked him, they reminded him of the bands of strolling players, and others, upon whom he used to gaze from his father's old house on the *Marché*.

At this time and under these influences, Watteau executed a great number of drawings and decorative panels, wherein the solemnities of religion were strangely blended with the grimaces of the buffoon. Truth to tell, the grotesques of his fancy bore the features of the clergy of the city! But far more serious work also engaged the attention of the young painter, for in 1700,—the second year of his apprenticeship,—appeared, with the approval and under the correction of his master, Watteau's first picture.

This he named *La Vraie Gaieté.* It represented a dancing scene at the door of a tavern. It was a distinct imitation of the style of Teniers and Brouwer, but the faces are far less brutish, and the dress much less disordered than is the case in most Flemish pictures of the same category. What is really striking in this early effort is, that it exhibits one of the painter's subsequently most marked characteristics—skill in the folds of the clothes. The boy dedicated his painting to Mdlle. le Hardy de Caumont, the daughter of an art-collector at Valenciennes, who took immense interest in him.

In the following year he finished his second considerable picture, entitled *Le Retour de Guingette.* It represents the turning-out time at an *Estaminet-buvette.* It was in the ultra-Flemish manner, but is interesting as marking the close of the artist's boyhood. In the same year M. Gérin died,—to Antoine's unspeakable grief,—and the lad found himself left to his own devices. His master had spoken to him much about Paris and the picture galleries there, and had filled his heart with a longing desire to behold the masterpieces of the great painters. He had urged him to go to the "Gay City,"

LANCRET

Gray photo] [*Mr. G. V. Briscoe's Collection*

LE MENUET

and to study under a master. M. Watteau, however, would not hear of his son leaving Valenciennes, although he never ceased twitting him about the poor financial results of his art.

Lack of means, the restraint of the home, and the derision of his father at length became unbearable to his hyper-sensitive nature. He hurriedly finished some single figures in colour, among them *La Marmotte*, now at St. Petersburg, and *La Fileuse*, which is lost. Then, early one morning in March, 1702, having packed up his kit, Antoine left his home, quite unknown to his parents, and set out upon his tramp to Paris.

With a few silver coins in his pockets, his paints and brushes, and a bundle of drawings, the lad bade adieu to Valenciennes, lingering to take a last gaze at his favourite view of the church towers and the Flemish houses. His imagination had been excited by the glowing stories he had heard of the glories of the Louvre and the Luxembourg. He would be a Rubens! or a Van Dyck! or a Veronese! or all three combined!

CHAPTER II

FIRST PERIOD IN PARIS

ONCE in Paris, the dream of youth was rudely dispelled, and the young artist began to be a prey to disappointment and misery. Nobody knew him, and he knew nobody. His money was quickly spent, so there

came a day when he had to sell his hat for a bite of bread. At this low ebb in his fortunes, he chanced to see one day, during his weary and futile tramp through the streets, over a door, near the Seine, a signboard with the name "Louis Métayer, Décorateur-Peintre."

One can readily understand poor Antoine's nervousness, as he entered the shop, and asked for a job. He discovered that Métayer was a purveyor of cheap devotional objects, as well as of small oval portraits of the celebrities of the time. He employed a number of young people of both sexes in his workshop, copying, drawing, and colouring. Some of these did nothing but heads, some drapery, others foliage and flowers, and so on; all more or less crudely and mechanically turned out. Their wages were fifteen francs a month, and a daily dish of soup! Poor, starving Antoine gladly accepted these terms, and took his place amongst the rest.

These *croûtes*, or daubs,—as they were called,—were known later on by the suggestive term, "*Ponts de Notre Dame.*" They were produced by the hundred, not only at Métayer's manufactory, but by the trade generally, which was located near the bridge. These dealers were famous for the quantities of meretricious rubbish which they produced, to go over windows and doors, and to adorn the altars of village churches.

Very soon Métayer's new pupil showed himself to be head and shoulders the superior of all his fellow-workers. He could of course draw and paint the whole figure with ease. His earnings increased month by month, to eighty and even one hundred francs.

His master now received a commission to decorate the Church of Saint Nicolas; and to young Watteau was

assigned the figure of the Saint—quite the most popular in France at that period. With laborious assiduity the lad stuck to his work, until, indeed, he felt himself almost possessed by the gentle saint. "Je sçavois," he said, "mon Saint Nicolas par cœur, et je me passois d'original!" His companions in jest dubbed him "*Évêque*," and "*Peintre à l'Évêque de Myre*"! Wearying of this monotony, and greatly disliking his position and his associates, one day he flung his brush into the holy-water stoup in the church, and left Métayer's for good. Speaking of this afterwards, he remarked, "Mon pinceau fit pénitence!"

At the period of Antoine Watteau's arrival in Paris, Louis XIV. was old and broken-hearted; all France was sad. There was an intense yearning, though, for brighter and happier days. The restoration and decoration of the Grand Opera were in progress; and artists, actors, and musicians turned their steps to the capital. Among the workers at the Opera was a young artist from Antwerp—Jean Jacques Spoede by name. He was a pupil at the Royal Academy, and had gained the *Grand Prix*. Somehow or other the two youths were thrown together, and they became fast friends. Possibly Spoede knew M. Watteau, the Antwerp artist.

A season of pleasure followed upon the drudgery at Métayer's, and then Spoede introduced Antoine to M. Claude Gillot. He was born at Langres in 1673, and became a pupil of Jean Baptiste Corneille, who belonged to the orthodox school of Bérain.

He was what was called an *Ornementaliste*, or designer. His *métier* was grotesques and fabled subjects, together with theatrical scenes and *fêtes* from classical models. He also had a taste for the Italian comedians,

and was the creator of splendid Scaramouches, Mezzetins, Columbines and Harlequins. He designed, too, the costumes for the ballets and tableaux at the Italian Theatre. Strange to say, no works of Gillot's are known to exist, although it is probable that *La Grande Singerie* and *La Petite Singerie* at Chantilly were by him, and not by Watteau, as some claim. Gillot was also a picture dealer; at least he was in the habit of paying struggling artists so much the dozen for copies of pictures for village churches. His studio was near the Pont de Notre Dame, and there he received young Watteau very kindly. He at once detected his artistic talent, and admitted him as a pupil in the spring of 1703.

In Gillot Antoine Watteau found a master able to teach him something. A mutual regard sprang up between master and pupil. Gillot was working at the Royal Academy of Music, and there he set the youth to paint figures and groups in his decorative panels, and arabesque borders, which were usually done in *grisaille*, or in black. In this work the monotony of frequent repetition, which his tasks at Métayer's had involved, became of great value. Gillot was charmed with the taste and uniformity which Watteau exhibited, and greatly encouraged him in his love of ornament.

From his first arrival in Paris the young *Valenciennois* used, on Sundays and Holy-days, to sally forth into the streets,—sketch-book and pencil in hand,—and levy mail upon all and sundry whom he met. Thus he became accustomed to the portrayal of abbés, cavaliers, ladies of the court, country girls, soldiers, etc. In summer time he wandered further afield, and sauntering through the gardens of the Tuileries found himself in the suburbs

Hanfstängl photo] [*Earl Spencer's Collection*

LA LEÇON DE MUSIQUE

of the great city, and in the woods and open country beyond. In this way he gained facility in rendering the effects of light and shade, the value of foliage, and its movement, and the actuality of tree stems. All these subjects filled his mind with ideas, and also the pages of his sketch-book with studies.

Gillot was working at the Grand Opera, and thither young Watteau accompanied him. There he fell over head and ears in love with a beautiful ballet-girl, "La Montague," as she was called. She rejected his addresses, but allowed him to draw and paint her in every conceivable pose. This was a great step in the artist's career. The other ballet-girls were dreadfully jealous of "La Montague," and required young Watteau to paint them also. In this he was eminently successful. His master, however, discouraged these violent flirtations; but he duly recognized the greatly improved beauty and ease of his figures and groups. It was "La Montague" everywhere, and her sweet, girl face peeped out of all Gillot's arabesques.

Under Gillot's instruction and direction Watteau began a systematic study of the great masterpieces in the public galleries. These were more or less familiar to him through his furtive visits; but now he fell more than ever under the influence of the colourists. Rubens's superb series of paintings of the life of Maria de' Medici, in the Luxembourg, entranced him; his spirited drawing and the magnificent colours of his draperies appealed irresistibly to him. The great masters, too, of the Venetian School,—Paolo Veronese, Titian, and Tintoretto,—had also an immense fascination. Their unequalled composition, their glorious treatment of light, and their "carna-

tions," were revelations. Then, too, the rising young artist had the great advantage of the *entrée* to the Annual Exhibitions of the Academy. There the pictures of the year, by artists of his own time and country, were exhibited. The result of this course of study more than realized Gillot's expectations. Watteau's brush became a magician's wand; for, with a rapidity of execution and a high standard of finish, ravishing designs for decorative panels, and delicious *morceaux* for fans, *étuis*, snuff-boxes, etc., followed in brilliant succession. No master had an apter pupil.

The five years with Gillot soon passed, and then came the parting of the ways. Whether the master became jealous of the superior powers of his pupil, and began to regard him as a dangerous rival; or whether Watteau developed that love of change, which afterwards became an outstanding idiosyncrasy, who can say? Anyhow, they parted, and the Comte de Caylus says that "when anyone asked Watteau about the rupture, he frowned, and refused to answer."

Gillot had introduced his pupil to M. Claude Audran, and to him Watteau repaired. This was in the year 1708. He was one of the first decorative artists of the day. He knew how to mix his colours, and how to use his brush. During the old age of Louis XIV. M. Audran had been appointed *Concierge*, or Keeper of the Gallery of the Luxembourg. This office included not only the care of the pictures, but also the superintendence of the Palace, and it was always held by a distinguished artist. M. Audran's *métier* was grotesques, arabesques, and floral decorations, executed in many colours, but inclosing *camaïeux* in one tint, all upon a white and gold groundwork.

Hanfstängl photo [*Berlin*

LA COLLATION

In this style, which was greatly in vogue in the early days of the Regency, he decorated the Hôtel of the Duchesse de Bouillon, the Châteaux de Meudon and de la Muette, and the *Ménagerie* of the Palace of Versailles. No finer work had been done in France. At La Muette Audran executed a number of designs and decorations in the Chinese style; and there Watteau was employed assisting his master. This manner appeared to have attracted the young artist greatly, for among his drawings and sketches are many designs of an Oriental character.

Audran found in Watteau a pupil prompt in execution and resourceful. They worked together with a will, ornamenting and decorating everything upon which they could lay their hands.

Not only had Watteau the run of the Luxembourg Galleries, but he had also unrestrained access to the Gardens. Here was the *rendezvous* of the gay world of Paris. The beauties and the beaux of society promenaded up and down its terraces and avenues, displaying the latest modes, the newest fabrics, the choicest colours, and the most attractive frivolities. These were his models; and the artist has left an immense number of drawings, in vermilion, black, and white chalk, of them as they posed beneath the sylvan shades, or disposed themselves elegantly upon the grass. He actually caught their features, and consequently his drawings are more than usually valuable. He revelled in this *galanterie*, and by degrees his coloured studies partook of the ideal. His foliage was from fairy-land. Sparkling fountains and classic statues were added to his sources of inspiration.

But Watteau's master had much more serious work

for him to do. He had been entered as a pupil of the Royal Academy. Audran insisted upon his regular attendance at the classes and competitions, and in every way assisted him to master the academical technicalities. Jean Antoine Watteau's name appeared for the first time upon the Register, on April 6th, 1709. On that day the Academy examined the sketches, made upon the spot by the pupils, and drew out a list of "capables" for the *Grand Prix.* Five painters were chosen—Hutin, Vernansal *l'aîné*, Grison, Parrocel, and Watteau. From April 6th to August 21st these all worked, isolated in small cubicles, at one of two subjects from the Bible story—*Le Retour de David après la défaite de Goliath*, and *David accordant le pardon de Nabal à Abigail qui lui apporte les vivres.* On August 23rd the decision was made by the examiners, who were Coyzevox and Giradin, sculptors, with Jouvenet, de Lafosse, Rigaud, Largillière, Vivien and Desportes. The *Grand Prix* was adjudged to Antoine Grison, and the *Second* fell to Antoine Watteau!

Nothing is known of this rival, and no paintings or drawings of his are extant. This was a terrible disappointment to Watteau, who took his defeat seriously to heart. He blamed himself, he blamed his master, he blamed his subjects. He absented himself from the studios of Audran, and became melancholy and morose. But, strange to say, all the time he was finishing upon the sly, and unknown to his master, a military picture—*Le Départ de Troupe.* This was upon copper, and was one of his most original paintings. It was, too, the first of a series of warlike scenes, and was engraved by Thomessin under the title of *La Recrue allant joindre le Régiment.*

Gray photo] *[Wallace Collection*

UNE FÊTE DANS UN BOIS

At length Audran got wind of this enterprise; but he was absolutely astounded at the talent displayed by his pupil. He was fain to praise the work, and to speak in unmeasured terms about it; but secretly he was alarmed, because he saw that there was a positive danger that he would lose his able assistant. He spoke in disparagement of his paintings, and strongly urged him to continue in the old groove.

Watteau at once saw through his arguments, and detected their selfishness; and his ardour in Audran's interest cooled considerably. At this period, too, a yearning for home began to disturb him. He would leave Audran and Paris, and go and see his parents and his birthplace. He confided his idea to his friend Spoede, and to him deplored his want of means. Spoede was as poor as Watteau, but he persuaded him to allow M. Sirois,—an opulent picture dealer,—to see *Le Départ*. At once Sirois bid sixty livres for it; and Watteau, feeling himself almost as rich as Croesus, closed with the bargain. He had never before been nearly so wealthy.

He made his final preparation for the journey; but before starting, Sirois sent for him again, and offered him two hundred livres to paint a companion picture. Greatly elated, Watteau bid farewell to his master, and, gathering up once more his paints and his brushes, he set out for Valenciennes.

CHAPTER III

HOME AGAIN AT VALENCIENNES

WATTEAU was received with open arms by his parents. They had heard only very occasionally from him, though, no doubt, reports of his success had reached them. He had never made companions in Valenciennes, so there were no friends of his own to share in his welcome. The memories of his boyhood were like a gentle dream, for his character and his tastes had developed in Paris. He was struck,—silent as he was and undemonstrative,—with the dullness and stagnation of the provincial city. The old sights and sounds had lost their attraction. His parents,—good people and prosperous,—were decidedly behind the times. He was disappointed and cast down.

The date of his return to his native town was September 11th, 1709, the day after the battle of Malplâquet. Very soon wounded soldiers began to find their way into Valenciennes, where they were hospitably entertained and nursed by the town's folk. Among the refugees was a grenadier from Marseilles called de la Roquet. This man had had his leg broken by a bullet, and he was carried by his comrades to the house of M. Watteau, where he was tenderly waited upon by Antoine's mother. Military scenes had already inspired the young artist, so the grenadier's uniform and conversation revived old

[*National Gallery of Scotland*

LE DÉNICHEUR DE MOINEAU

memories. At once a warm friendship sprang up between the two men, and Watteau found his companion very useful, not only as a model, but also in giving him a correct knowledge in questions of uniform, posture, and drill. Watteau set to work at once upon his picture for M. Sirois, and finished it quickly. He called it *L'Halte de l'Armée*—or *L'Halte de Troupe.* Other paintings followed.

In these early compositions the figures are elongated, an effect due, perhaps, to a desire to make all his soldiers grenadiers, or to early errors in perspective and proportion.

L'Escorte d'Équipages,—his third military picture,—shows great improvement. The figures are less elongated, and his trees and landscapes are less artificial and crude. Indeed Mariette calls this work "a marvellous picture."

A very characteristic little picture (exhibited at the London Guildhall in 1902) evidently belongs to this period; entitled simply *Camp Followers*, but its more correct designation should be *L'Halte de Détachement*, or, *Le Détachement faisant Halte.* Although somewhat sombre in colour, and wanting in brilliant illumination, it is a very beautiful example of Watteau's love of truth in detail.

Watteau, of course, had made his mark as a colourist in the full meaning of the term, but his pictures at Valenciennes proclaimed him also a "one colour man." They are the product of a sombre and indigent palette. Brown he joined to red, and dispensed with blue and yellow. There are traces of green in his verdure, but his foliage is that of autumn.

Several other "Scènes Militaires" are to be found in

private collections, both in the dull tones of the second Valenciennes period and also in the more generous colour-scheme of a later time.

The military pictures at St. Petersburg, painted during this period, are examples of the latter—*Les Fatigues de la Guerre*, and *Les Délassements de la Guerre.*

Watteau's father had received his son with affection, and he now took extraordinary interest in his art. He also strove all he could,—his good wife seconding his efforts,—to induce Antoine to remain in his native town and carry on the good work initiated by his old teacher M. Gérin.

Apparently these efforts were successful, and the artist settled down to his old home-life again. His works of the period show the influence of his domestic environment. *La Diseuse d'Aventure*,—a gipsy telling three girls their fortunes in a landscape,—engraved by Cars, preserves this characteristic. The figures are rather elongated, and less dressy than the Paris models.

In *Le Jeu de Colin Maillard*,—engraved by Rosin,—Watteau shows peasants at play. There are agricultural instruments lying about, and the open background is the Valenciennes marsh-land. Both these were done in 1709-10; but they have disappeared.

One of Watteau's most remarkable pictures is called *L'Occupation selon l'Âge.* It is a family scene. The treatment is quite unlike anything else in Watteau's methods. Whilst the heads are beautifully finished, and the hands delicately drawn, the dresses of the figures, and the pose of each are just what one would imagine to be the actualities of the place and people. It is not in the coarse Flemish manner; it is a sort of Parisian conceit

WATTEAU

Gray photo] [*Stafford House*

LES AGRÉMENTS DE L'ÉTÉ

grafted upon the provincial type. The features are said to be those of his mother and her friends.

M. Arsène Houssaye relates a touching anecdote of Watteau's love for his mother. Madame Watteau strove to detain him at Valenciennes by saying, "You've never painted your mother, Antoine; do stay with us, and delight my heart by taking my portrait." To which her son replied: "My dear mother, I do not need to paint you, for you are always in my heart!"

Among those who were intimate with the Watteaus was M. Pater, the sculptor. He had a young son,—Jean Baptiste Joseph,—who was just fourteen years old when Antoine Watteau returned to his home. The lad showed unmistakable artistic talent, and, with his father's consent, he spent much of his time with the young artist. Watteau was greatly drawn to his youthful companion, and not only made him helpful in many ways, but imparted to him something of his own methods. Young Pater warmly reciprocated his friend's affection, and became his faithful pupil and enthusiastic copyist.

A year passed slowly, and Watteau began to weary of the monotony of his existence; just as he had wearied in Paris of the variety and complexity of life. He missed greatly the charm of music and the Opera. There was no "La Montague" to gaze at and adore. Quite as suddenly as he had made up his mind to quit Audran and his duties at the Luxembourg, he now hurriedly determined to return to his haunts in the capital.

CHAPTER IV

RETURN TO PARIS

WATTEAU'S absence had been remarked at the galleries and in the studios. Both Gillot and Audran were very loyal to their pupil, and ceased not to exhibit his work and to extol his merits. His pictures painted for Sirois were engraved by Cochin. They attracted universal notice, and many inquiries were made as to the whereabouts of the Valenciennes artist.

The year after his return to Paris found Watteau working hard for many patrons. His decorative designs and pictures on copper, wood, and canvas, were in great demand, and fetched good prices. For example, here is the copy of a receipt for a painting:

J'ai reçu de Monseigneur le duc d'Urlain 260 livres pour un petit tableau representant un jardin avec huit figures.
Fait à Paris le 14 Avril 1711. A. W.

What this picture exactly was, or what has become of it, nobody knows. Unhappily, Watteau never, or very rarely, signed his work. Along with more important commissions, the artist's time was occupied in depicting ravishing little scenes for the decoration of personal objects, furniture, etc. His studio became the *rendezvous* of the ladies of the court. Marchionesses vied with ballet-girls in the distinction of sitting to "Le Peintre

[*Mr. C. T. D. Crewe's Collection*

RÉUNION DANS UN JARDIN

de la Beauté," as he began to be called. Some of these *morceaux* are of great value from the fact that they represent the well-known features and figures of celebrities of the time. At this period, too, Watteau executed some admirable portraits, one of the best being that of M. Pater, of Valenciennes, father of Jean Baptiste Joseph Pater, his pupil and imitator.

Among those who welcomed Watteau back to Paris was M. Pierre de Crozat, "a man amiable, *spirituel*, and fond of artists." He was styled "Le Jeune" to distinguish him from his richer brother in the Place Vendôme. He encouraged all rising painters, helping them with his counsel, and opening his purse to them. He was the son of a financier, Antoine Crozat, Marquis du Châlet, and became a Maître de Requêtes, and held a place near the King.

He was a great collector of works of art, and his Picture Gallery was one of the finest in Europe. It contained upwards of four hundred pictures, most of them of great excellence, belonging chiefly to the Italian and Flemish Schools. In 1712 M. de Crozat invited Watteau to take up his residence at his house in the Rue de Richelieu, and made him free of his Gallery. Watteau was delighted, and now, perhaps for the first and only time in his life, he threw off his melancholy, and entered fully into the gaieties of the world of fashion.

M. de Crozat gave him several commissions, among them four pictures of *Les Saisons* for his *salle-à-manger*. These were done, the Comte de Caylus says, after sketches by de Lafosse. They were allegorical in character; but are immensely interesting in the history of French art. No less a painter than François Boucher not only copied

them, time after time, and from them drew much inspiration in his treatment of the nude; but he also engraved them, adding borders, beautifully designed from Watteau's work under Gillot and Audran.

M. de Crozat's house was the resort of artists from Italy, Flanders, and elsewhere. There also resided, among other French artists, M. de Lafosse, who was busy painting the ceiling of the Great Gallery. With all of these Watteau held daily intercourse, inquiring into their methods, and studying their sketches and designs. To prove his admiration and regard for the rising young artist, M. de Lafosse, who died in 1716, commissioned him to draw the likeness of his niece, Mdlle. d'Argenon. This drawing is still at the Louvre.

M. de Crozat formed a *coterie* of his friends,—*amateurs et artistes*,—whose shibboleth was *La Galanterie.*

To Largillière, with his love of Antwerp, and its crimsons and its golds, and his *penchant* for high-bred cavaliers and dames; and Nattier, with Venetian proclivities, and a craving desire to please, to flatter, and *d'être galant*, Antoine Watteau was joined in sympathetic *camaraderie.*

The company included also J. F. de Troy, H. Rigaud, Le Moine, N. Lancret, A. Coypel, and N. Vleughels, with J. Vivien, the pastelist. Falconnet, the sculptor, and Edelinck, the engraver, were also members; along with the Abbé Le Blanc and the Abbé de Maroulles; and, last, but not least, M. de Julienne.

Mariette relates that he too and de Lafosse were members of the band, and mentions many incidents of friendly intercourse. Watteau, he says, could never tolerate a joke, except he made it himself, which was rare enough!

Gray photo] [*Stafford House*

L'ACCORD PARFAIT

His temperament was always gloomy—in striking contradistinction to the *entrain* of his Art.

Pierre Jean Mariette,—so often quoted in this volume,—was born in Paris, in 1694. He was the son of a printer and bookseller, who brought him up to be an engraver and designer. He travelled far and wide; and became the intimate friend of many famous artists and collectors. His art-treasures were very numerous; and his writings voluminous, and very valuable. His compilation of the de Crozat Catalogue, in 1741, was the model for M. Gérsaint's celebrated "Catalogue Raisonné." Mariette called Watteau and Lancret, "the French pupils of Titian, Tintoretto, and Paolo Veronese."

Probably when under the genial influence of M. de Crozat Watteau was at his best with himself. It is said that he even took up at times his guitar or his flute with pleasure and success. At all events, there is a very young and pleasant portrait of the master by himself, in the possession of Lord Spencer, wherein he is playing a *vielle*, or barrel-organ, and smiling charmingly the while!

M. de Crozat entertained largely, not only in the Rue de Richelieu, but also at his charming country-place, Montmorency. There, in the splendid *salles*, full of objects of art, and in the spacious gardens, luxuriant in foliage and flowers, were gathered all that was artistic and brilliant in Paris society. There were masked balls and musical reunions, picnics and Venetian fêtes. This was Watteau's grand opportunity, and happily he seized it.

Prominent among Watteau's patrons and close friends was the Comte de Caylus. He was a son of the celebrated beauty, the Marquise de Caylus, cousin to Madame de Maintenon. He was born in 1692, and, like M. de

Crozat, was a protector of artists, and their friend. He went into raptures over Watteau's style and work at this period, and in his "Vie d'Antoine Watteau" he says: "He created a new world—a people came forth from his brain marked by caprice and elegance in a manner unknown before." He enthusiastically enrolled himself among Watteau's pupils, and did many excellent *eaux-fortes* after his compositions.

The Count had also his little company of *bons camarades de la vie et de la joie*, but the object of the union was rather "jeer and jest"! These artistic "sets" often existed for mutual slander and abuse. With Watteau were Bouchardon, C. A. Coypel, Mariette, Duclos, Fagan, Collé, the Abbé de Voiséxou and the Curé de Saint Germain. The Count also admitted ladies to his Society. Madame Geoffrins, who was possessed of a talented *chef*, entertained the *coterie* at elegant dinners, followed by music and dancing. At these festive gatherings the *rôle* of chaperon was shared by Mdlle. Quinault, a famous but retired actress. "La Partie de M. le Comte de Caylus" had, it seems from the narrative of Mariette, a common object of scorn and hatred,—Voltaire,—who in his turn, did not spare the de Caylus *coterie!*

Indeed the uncharitableness of Watteau found vent in his delineation of the features of the famous philosopher in one of his character-figures *pour rire*,—*Pantalon*,—the Doctor of the Italian Comedians.

Whilst studying and copying the Correggios, Giorgiones, Titians, and Veroneses, and other *chefs-d'œuvre* in the Crozat Gallery, and revelling in the thousands of drawings and prints in that famous collection, Watteau was introduced to M. de Julienne, a friend

Hanfstängl photo] [*Buckingham Palace*

LA SURPRISE

of M. de Crozat, and a great *amateur et connaisseur*. He was born in 1686, and was named Jean. His uncle, François de Julienne, a well-known manufacturer of fine cloth—Spanish, English, and Dutch—at the corner of the Rue de la Reine Blanche, taught him weaving and dyeing. He was appointed Director of the Tapestry Manufactory at Gobelins, and had charge of the chemical laboratory there. He was ennobled by Louis XV. in 1737.

M. de Julienne's famous collection of art treasures first became known to the outside world in 1714. The gallery in which it was exhibited still exists, but it is now used as a manufactory of shawls. He was renowned far and wide for his generosity to poor people, and especially to poor artists—many of them called him affectionately *Mon bon père*.

This patron proved himself to be one of the painter's best and most valued friends. They became on terms of the greatest intimacy, and Madame de Julienne herself posed to Watteau for many of his best pictures. She was the undoubted model of one of his very finest renderings of the nude—*La Naïade*. Madame de Julienne, too, was extremely useful to Watteau, finding him beautiful materials, and helping him to drape his models. Of these, Watteau's favourite was a servant girl, whose features and bust he produced over and over again in his drawings and studies. Her rusticity of appearance and naturalness exactly suited him.

Watteau's first commission from M. de Julienne was the picture known as *Les Jaloux*. It was submitted to the Academy July 30th, 1712, and was engraved by Scotin. It was one of the most interesting works of the

new painter, and was the link between his peasant scenes and the *Fêtes Galantes*. This picture preceded the *Agrée* at the Academy; but it has been lost sight of.

M. de Julienne had too his little *coterie de bons esprits*, which included l'Abbé Le Blanc, l'Abbé de Maroulles, M. Louis Hénin, and M. Antoine de la Roque, the Director of the "Mercure de France." They formed a sort of art-freemasonry, with the double object of self-appreciation and smart depreciation of outsiders! Watteau was made free of this society. M. Hénin was one of Watteau's most faithful friends. He excelled in miniature painting. Some of his *Figures à la mode* were engraved by the younger Thomessin. He had also considerable reputation as an engraver—an accomplishment frequently possessed by the painters of the period. The two friends occupied for a time the same quarters at Pochèron's, and worked in the same studio. Here Watteau did his *L'Abreuvoir* and *Le Marais*, and, almost certainly, his *Ile de Cythère*—that highly interesting study for his great masterpiece, *L'Embarquement*.

CHAPTER V

HARD WORK AND SUCCESS

BETWEEN 1712 and 1716 few details of Watteau's life and work are recorded. Comte de Caylus, his devoted biographer, was sent on foreign service, and was present at the siege of Freiburg in 1713. In 1714 he

[Berlin

L'OISELEUR

was in Rome, and remained there a year; and then travelled to the East, and did not return to Paris till 1717. M. de Crozat, in 1714, also made a lengthy tour through Italy, leaving, it is supposed, Watteau busily at work in the Rue de Richelieu. How long he remained there it is impossible to say; anyhow he was there when his patron returned to Paris.

Meanwhile, says de Caylus, "He had no sooner settled in lodgings than he took a dislike to them. He changed hundreds of times. The places where he stopped the longest were certain rooms which I had in different parts of Paris, which were used for painting and drawing from the life."

But his work went on. This consisted in the sorting and arranging of the drawings he had made of the modes and manners. His canvases increased in size, and repetitions and enlargements of works done in little, occupied his time.

Fêtes Champêtres, *Fêtes Vénitiennes*, *Réunions*, *Repas*, *Collations*, *Concerts*, *Conversations*, and the like, multiplied rapidly, and were snapped up as soon as ever *connaisseurs* could clap their hands upon them.

A very beautiful series of what he called *Les Agréments de l'Été* or *de la Campagne*,—wherein openings through the well-drawn trees reveal delightful landscapes with the usual amorous groups in the foreground,—began to engage the solitary artist. *Les Noces*, or *L'Accordée de Village*,—reminiscent of Flemish scenes and fashions,—also became an engrossing theme. In the Prado Gallery at Madrid are two pictures, *Les Jardins de St. Cloud* and *Les Noces*. These are very interesting, for they bear a date,—quite an unusual circumstance,—1714.

They were painted for Elizabeth Farnese and are striking examples of the two series.

In a similar category, and at about the same date, may be placed the beautiful, but rather perished, picture in Sir John Soane's Museum, also called *Les Noces*. Some of the figures have been touched up, alas! but the group of a Mezzetin and a girl in red dancing is brilliant in the extreme, and tells of a sensitive hand working with the full point of a fine brush. Probably, too, *La Mariée de Village* at Potsdam belongs to this period.

It was quite a symptom of his work that Watteau should run off, so to speak, a number of pictures having one idea; or, at all events, portraying one set of situations. He worked the hobby of the moment for all that it was worth; and then he laid the idea aside and turned to another. Is not this peculiarity to be traced to his drudgery at Métayer's?

Quite a considerable number of Watteau's series of mythological and allegorical pictures were produced during his residence at M. de Crozat's. In the Louvre *Jupiter et Antiope* is not only a rich example of Watteau's "carnations," but also very interesting as showing how very much more natural and chaste was his treatment of such subjects than that of the *Haute École* which he superseded. *Le Jugement de Paris*,—also in the Louvre,—is a delightful sketch in colour. *Vertumne et Pomone*, on the other hand, belonged to Watteau's earlier period in Paris, for the figures are attenuated and lack animation. This picture served some time as a sign-board for a painter on *Le Pont Notre Dame*. M. de Julienne rescued it. It was afterwards freely copied by Antoine Pesne, the celebrated Court

Gray photo] *[Soane Museum*

LES NOCES

painter at Berlin. *Diane au Bain* and *Vénus désarmée* are superb examples of flesh painting, and, at the same time, they invest the goddesses with new and delightful attributes. The former passed into the possession of Madame Nilsson in 1896; perhaps they properly belong to Watteau's portrait category. *Europa* was one of the Master's middle period compositions. It is remarkable for delicacy of drawing and touch; the landscape is also beautiful. It was engraved by Boucher.

The exquisite allegorical designs for M. Crozat's *salle-à-manger,—Les Quatre Saisons,*—are among Watteau's best efforts, and exhibit how completely he had thrown off the shackles of the old conventions, such as held in leash men like Gillot, Audran, and de Lafosse.

By the middle of 1715 Paris and its environs had become an earthly paradise. All the *grandes dames à la mode,*—from duchesses to the wives of wealthy financiers,—built boudoirs in their *hôtels.* These were amorous retreats full of beautiful pictures, rich carpets, lovely tapestries, sculptured treasures, and highly decorative furniture. Venus with her attendant Cupids, and Flora with chains of roses, were here and there and everywhere. The greatest of all the artists who evoked this delightful elysium was acknowledged to be Antoine Watteau.

One of the reigning beauties of the Court was Madame la Marquise de Parabère, a native of Brittany, and a daughter of Madame de la Vieuville. She was "tall and well-proportioned; a *brunette* . . . her skin clean and fresh . . . as handsome as Diana and Venus together . . . beautiful by day and ravishing by night." Louis XV. was greatly fascinated by her. She was a great patroness of the Master, and sat to him several times. A splendid

portrait of her exists, painted by C. A. Coypel. Among Watteau's drawings appear, again and again, just such a face and figure as were hers. She made a great sensation, having her carriage drawn by English horses, and her arms painted by Watteau upon its panels. Upon her favourite fan, too, was a copy by the Master of his *Embarquement.*

In 1716 the Duchesse de Berry, daughter of the Regent, purchased the Château de la Muette. She commissioned Watteau to decorate several rooms and also many articles of furniture. This was the artist's Chinese period, and although the actual paintings have disappeared, very many drawings and sketches are preserved showing Chinese scenes *à la Watteau.* At this time, also, he was engaged in painting the portraits of certain Eastern ambassadors and dignitaries who were in Paris. Many heads of negroes also belong to this period. Probably, too, *Les Charmes de la Vie,* in the Wallace Collection,—with its black page-boy,—was produced at the same time.

The year 1716 saw the revocation, by the Regent, of the edict of expulsion against the Italian Comedians. In Paris a company of players was granted the use of the Hôtel de Bourgogne, and very rapidly the amusing actors regained their popular and commanding position in the world of pleasure.

The fascination of his boyhood again enthralled the sympathetic poet-painter. His devotion to the ballets and gay scenes of the Opera and its *coulisses* yielded to the charms of Harlequin and Columbine, and Watteau's resort was once more *les frontières du théâtre.*

Without number, but with endless variations, can-

Gray photo] [*Wallace Collection*

ARLEQUIN ET COLUMBINE

vases were filled with representations of his dearly-loved subject. In them the Master gave full play to his brilliant brush; and gentle humour revels with broad farce. His best picture of *Les Comédiens Italiens* was painted in 1716.

But, once more he began to tire of his environment, and to weary of a life of gaiety and extravagance. He quarrelled with all his friends, and evinced a petulant and discontented temper, and it was with the utmost difficulty he was persuaded to finish his commissions. He gave up his luxurious quarters at the house of M. de Crozat, and took a modest apartment at Sieur Sirois's. Here he hid himself, and allowed profound melancholy to get the mastery. He declined all invitations, and refused to let his address be known.

His health, too, from overwork, began to suffer. In consequence he thought he would like to visit Italy, and to behold its pictures, which had fired his imagination, and taught him so much at the Louvre, at the Luxembourg, and at M. de Crozat's. Unfortunately, for the success of his project, he found himself without funds. He had spent freely all he had earned, and had saved nothing.

At Sirois's Watteau made the acquaintance of M. Jules J. Gérsaint, Sirois's son-in-law, who knew how to hold the pen, if not the brush, and whose "Catalogues" are of such immense value to-day.

Writing of his new friend, Gérsaint says: "Watteau was of moderate stature, and of a delicate constitution. His character was restless and changeable, impatient and timid, cold and reserved. He was something of a misanthrope, and an unmerciful critic. He was always dis-

contented with himself and with others. He spoke little, but read much in his leisure time. He was capricious, and a libertine in his emotions, but a good, though somewhat trying, friend."

Gérsaint urged Watteau to solicit the King for the *pension du Roy*,—a benefaction bestowed upon artists "who showed good promise, and who wished to perfect their art in studying, upon the spot, the foreign schools." This Watteau resolved to do, and, as a means to the end, he one day, with Sirois's consent, carried his two first military pictures to the Royal Academy, and stuck them up in the artist's vestibule. They attracted the attention of all who passed by. Among them was M. de Lafosse, who had been a pupil of C. Le Brun, and who was regarded by his contemporaries as almost an equal of Rubens, Van Dyck and Titian.

De Lafosse asked whose the paintings were. The attendant replied, "They belong to a young man, who wishes for the *pension du Roy*, that he may visit Italy." The master asked his name, and when he heard that it was Watteau, the *protégé* of M. de Crozat, he asked that the painter might be shown in. After a kindly greeting, de Lafosse said: "What are you going to look for in Italy? Believe me, you are ignorant of your talents, and you discredit yourself and your ability. *Mon Dieu!* you know more than we do. It is not the road to Rome which you should take, but the direct way to the Academy. No one here can paint in your style nearly as well as you. Submit yourself to our regulations, and take your place amongst us."

Watteau was astonished and delighted. He abandoned his journey, and shortly after he was received at

Lindleing photo] [*Stockholm Museum*

L'ESCARPOLETTE

the Academy under the title of "Peintre des Fêtes Galantes." This event took place on August 28th, 1717 —five years after his admission as a graduate.

During all this time Watteau had been more or less busy upon a picture for his Reception as an Academician.

CHAPTER VI

THE MASTERPIECE

THE peculiar quality of Watteau's genius was recognized by his brother-artists, and permission was given him to choose his own diploma work for the Academy. The registers of the sitting of the Council contain the usual formula, "Il reçevra de M. Van Clève, Directeur, un sujet d'ouvrage, dont il représentera une esquisse." These words, however, were scratched out, and in their place we have: "Le sujet de son ouvrage de réception a este laissé à son volonté."

Jean Barrois and Antoine Coypel were directed to see Watteau at work.

Very many studies and drawings were made of his theme. The first ideas appear to have come from Rubens's *Jardin d'Amour*, where the wings of his loves had been appropriated from one of the great "Allegories" of Mantegna.

L'Ile de Cythère,—in M. C. Sedelmeyer's collection in Paris,—is perhaps the most interesting of all these studies. It is a timid, formal, little piece of painting; but there is

a charm about it, inasmuch as it easily reveals the framework upon which the glorious *chef-d'œuvre* of *L'Embarquement* was built. The figures, the purpose, the accessories, are all there waiting for the breath of life to make them dance, and joke, and sing.

But Watteau was by no means eager to finish his task. He worked, or not, as the fit took him. He was a quivering and uncertain Gilles, and a whirling dancing Mezzetin combined. And sometimes he sat alone, singing, or playing his barrel-organ—as in his portrait by himself in Lord Spencer's Collection,—cold, indifferent, querulous!

His friend, the Comte de Caylus, blamed him greatly for indolence and uncertainty. The delay was due in some measure to the frequency with which he altered the composition of his painting, going so far as to rub it entirely off on more than one occasion. Many times the authorities at the Academy made inquiries and addressed cautions. At last Watteau received a notice that the picture must be delivered within one month. With feverish haste this was accomplished, and the canvas was examined by the official inspectors.

As a *Feste Galante* was *Le Pèlerinage à l'Ile de Cythère*, its first title, inscribed in the Records of the Academy on August 28th, 1717, the day of Watteau's recognition as the "Maistre peintre des Fêtes Galantes."

How it gained its present designation,—*L'Embarquement pour l'Ile de Cythère*,—it is quite impossible to discover. It made an immense sensation. Nothing more graceful or brilliant had ever been offered as a *Pièce de Réception*. The verdict of the Academy was acclaimed by the world outside.

This *chef-d'œuvre* was no less than the creation of a

[M. C. Sedelmeyer's Collection

L'ÎLE DE CYTHÈRE

new world. The tiny islet, sleeping on the enchanted waters, appears mysteriously enveloped in vanishing vapours. The foliage, realistic and luxuriant, gives shade and sun their mingled reflections. The atmosphere is a scheme of colour inspiring and scenting the whole scene. The perspective is perfect, and the distinction of light makes a veritable paradise. Cavaliers, gaily apparelled, offer their hands caressingly to their lovely partners, and assist them to embark upon the gay pilgrimage. The conceit of the jaunty little pilgrim capes, decorated with scallop-shells, and worn by the joyous company, has a piquant effect. Venus, slightly veiled, receives her guests in her gondola with a ravishing smile. Overhead the sweetest of Loves extend their wings to pilot serenely the course. Everything is full of love and beauty. The only shadows in this entrancing fairyland are light fleecy clouds, and the rhythmical waving of ever-green foliage. The ripples in the lake are only sleepily disturbed by the silent splash of fountain spray.

M. Paul N. Bergeret, in "Un Lettre d'un Artiste," published in 1848, has this appreciation of the Embarkment: "This *chef-d'œuvre des chefs-d'œuvre de Watteau,* this enchanted canvas, where the vivifying spirit runs among the pilgrims like the perfume among flowers; this festival of a summer's day! this poem of light and transparency! . . . in no gallery will you find anything so full of delightful interest and instruction!"

"Watteau, par la nature orné d'heureux talents,
Fut très reconnaissant des dons, qu'il reçut d'elle;
Jamais une autre main ne la peignit si belle,
Et ne la sçut montrer sous les traits si galants!

C. MORAINE.

From the moment of his Reception, and the exhibition of his Masterpiece, every door was open to the artist. *Le beau monde* dressed, posed, picnicked, and conversed *à la Watteau.*

Success, however, did not affect him; with all his faults,—and they were many,—he had no false pride. He went on just as before, working alone, and manifesting the same discontented spirit. Flattery and praise greatly irritated him. *Liaisons avec des gens riches* had no attraction for him. Those patrons with whom he was on intimate terms were only "quelques amis qui connaissoient mon sçavoir,"—as he called them.

Every line of the few letters which have been preserved shows that Watteau remained quite the same as he had always been—devoted to his Art and to his Art alone.

The superb replica of the *chef-d'œuvre*, which is now in Berlin, was done for M. de Julienne; probably it was executed very rapidly, and may have been a specially worked-up study for the Masterpiece. Many fragments have been preserved of drawings in detail of the various groups and the general arrangement.

The fame of this creation was wafted far and wide. Artists and critics flocked to Paris to study and discuss the merits or demerits, as the fit took them, of the first great picture of the new School. Purchasers too came with cash in hand eager to acquire examples of the new master. Poor Watteau's life became a burden to him. Placing the low appreciation he did upon his own handiwork, he was annoyed at the notoriety he had obtained. Pictures, drawings, sketches, and studies were destroyed ruthlessly lest they should get into other hands; still the cry went on. He was deluged with commissions; many

[Berlin

L'EMBARQUEMENT POUR LA CYTHÈRE

of these took the form of copies of *L'Embarquement* "in little." His patrons and the would-be buyers were outraged by his hauteur, indifference, and ill-nature.

Nothing in his career can be related more characteristic of the man than the story of his interview with a rich Englishman. This visitor with difficulty gained admittance, and taking up a little picture from the floor, he laid twenty-five gold coins upon the chimney-piece, and bolted. Watteau, who had just made up his mind to destroy the picture, chased the man downstairs, and into the street, bareheaded, shouting at him and calling him a thief! After the explosion he returned to his room, and, throwing himself upon his bed, was ill for several days.

CHAPTER VII

IN LONDON—THIRD PARIS PERIOD—DEATH

WATTEAU, whose health had never been robust, developed a restlessness and an irritability peculiar to phthisical temperaments. He broke with all his patrons, and grieved Sirois, whose patience he had tried to the utmost. He found a new friend in M. Nicolas Vleughels, a rising artist, whose acquaintance he had made at M. de Julienne's. Vleughels afterwards became Director of the Academy, and died in Rome. The two set up housekeeping together. "Il demeurait," says Mariette, "avec Vleughels dans la

maison du neveu de M. le Brun, sur les fossez de la Doctrine Chrétienne."

No one noted Watteau's condition with deeper concern than de Julienne. He did all he could to cheer and interest him; and Watteau has left an appreciation of his solicitous friendship in the shape of some charming letters. Among de Julienne's artistic and literary intimates was the Abbé des Noiresterres, who was the possessor of some good pictures. One of these de Julienne persuaded the Abbé to place at Watteau's disposal. The artist was delighted with this courteous attention, and wrote to his friend as follows: "It has pleased the Abbé des Noiresterres to send me that canvas of Rubens, in which are two angel-heads, and, in the cloud beneath, that woman's figure. Absorbed in contemplation I have been unable to contain myself since the moment I received it, and my eyes are never weary of turning towards the stand on which I have placed it, as on a tabernacle."

Unhappily, Watteau became worse and worse. He was attacked by an internal ailment, which greatly affected his nervous temperament, and caused him to give way to deep depression. His friends, de Julienne, de Crozat, de Caylus, the Abbé Haranger, and Gérsaint, held a conference, and advised him to travel. But where? Italy had lost its attraction, but the sick man's eyes turned towards England. In London resided Doctor Mead, a specialist, whose fame had reached Paris. He was physician to the King. Accordingly, in October, 1719, Watteau set out for England, and found a lodging at Greenwich.

The artist's renown preceded him to London; and, whilst the doctor prescribed for his distinguished patient,

Hanfstängl photo] *[Dulwich Gallery*

LE BAL DANS UNE COLONNADE

Watteau executed for him two pictures,—*Les Comédiens Italiens* and *L'Amour Paisible*,—the latter of which is now at Berlin.

The great world patronized the French painter liberally, and showered commissions upon him. He was received in the highest circles, and was presented by Dr. Mead to the King. Under royal command he painted six pictures, some of which are in Buckingham Palace. The two in the Dulwich Gallery,—*Le Bal Champêtre* and *Le Repas dans un Bois*,—were painted at Greenwich. The former, often called *Le Bal dans une Colonnade*, was reckoned a masterpiece.

Among other paintings finished in England were two military scenes, *Le Départ de Garnison* and *Le Détachement faisant Halte*. These were purchased by Sirois, who sold them to the Prince de Condé, one of Watteau's later patrons, whose country mansion was at Chantilly, where he had a splendid collection of drawings and paintings.

No doubt a good many of the "Watteaus" which now adorn private collections in Great Britain were painted during the artist's sojourn in England. Much as he disliked flattery he was not proof against the well-filled purses of his English patrons. It is said that the all-absorbing desire to acquire money, which marked his latter days, was created in London. "C'est là," he said to Gérsaint, "où je commençais à prendre du goût pour l'argent!"

Watteau's sojourn in England was short, but, short as it was, it proved to be a grave mistake. The gloom and the lack of sunshine greatly depressed his spirits; whilst the cold and unsympathetic character of the people affected him with profound sadness.

His idea of the English climate, as described in one of his letters to Gérsaint, shows that two hundred years have made little improvement! He speaks of "Le mauvais air qui regne à Londres, à cause de la vapeur du charbon de terre dont on fait usage." He sighed for the brighter skies of his native land, and for the animation and *élan* of his compatriots. Dr. Mead advised him to go home; and home he went. Ten months of loneliness and hard work had told on him—Watteau returned to Paris really a dying man, prostrated by consumption, which had been undermining his constitution for years.

No one knew of his return to Paris, and unobserved he first put up at Gérsaint's, "just to keep his hand in," as he said. Here all his whims and fancies were gratified, but he was haunted by the fear of dying without means to pay for his funeral! Very soon his whereabouts was found out, and he was very much pestered by *demi-connaisseurs*,—dealers and collectors of the baser sort,—who preyed upon his fears, and impelled him to work with redoubled energy.

A subject of an unusual character and purpose engaged his brush almost immediately after his return to Paris;—*L'Enseigne* it is called,—actually the sign to go over Gérsaint's shop. This he finished in eight days. All Paris crowded the footpath to view this unique composition, until Gérsaint was compelled to pull it down.

It represents the interior of a picture-dealer's shop. The paintings on the walls are actual copies in little of pictures by the great masters, and exhibit each master's special characteristic.

The figures are portraits, slightly altered, of Madame de Julienne, Madame Gérsaint showing a picture, and

[*Berlin*

L'ENSEIGNE DE GERSAINT

(*Left*)

[*Berlin*

L'ENSEIGNE DE GERSAINT

(*Right*)

of Watteau's three principal patrons,—de Julienne, de Crozat, and de Caylus. Gérsaint himself, in full length, is holding out his hand to a lady for payment. Watteau's own features may be traced in the disconsolate figure in a slouch hat and white waistcoat.

Just in proportion as the artist's strength failed so did the brilliancy and piquancy of his art increase. He painted a number of family scenes and humorous subjects. One of the latter, *Le Chat Malade*, was a masterpiece of realistic work and colouring. It represented a doctor operating upon an injured paw of the animal. Its mistress holds the creature with a remarkable, but perfectly natural, expression of distress in her raised face. The cat is manifesting feline indignation to the life. The painting, now lost to the world, was engraved by Liotard.

For the most part the Master's art began now to be diverted into serious, not to say sorrowful, channels. Religious subjects and character sketches of the medical faculty occupied his time. The latter subject was, however, sometimes highly humorous; it was the portrayal of the doctor of the Italian Comedians, *Monsieur Pantalon!*

Many small but perfectly finished pictures belong to this latest period; among them, probably, the exquisite *Champs Elysées*, now in the Wallace Collection. Some authorities place *Le Retour de Chasse* also in this category, with much probability; for a letter to M. de Julienne exists, dated September 2nd, 1720, showing that it was in hand then, and had been enlarged on the right side.

Early in 1720 a celebrated Venetian portrait-painter settled in Paris, and became all the rage—her name was Rosalba Carriera. Her fame was well known to Watteau,

for in the autumn of 1719, just before his journey to England, he had instructed M. Vleughels to write to her, and ask for some little token of her art, offering in exchange one of his own. He had apparently conceived a romantic affection for his sister-artist, and in the very month of his return to Paris she was introduced to him, and by him requested to paint his portrait. In her Diary Signora Carriera records several sittings which the Master gave her, and also notes, with a true woman's pity, his sad appearance.

In February, 1721, Rosalba Carriera visited Watteau and Hénin, and found them working after a common model, and she describes their social union much in the same terms as de Caylus records it:—"Watteau, generally so shy and sarcastic, showed himself agreeable, gentle, and patient!"

Early in 1721 Watteau expressed a wish to see once more his parents and his native town. With this in view he sold all his furniture and effects, which realized three thousand livres. In England he had made much money, but this had dwindled to six thousand livres. Still he was satisfied, and made preparations for his journey. The project, however, was abandoned by order of his doctor, and he retired to Nogent-sur-Marne, a beautiful and peaceful village near Vincennes. There quarters were obtained by his friend, the Abbé Haranger, Curé of St. Germain d'Auxerrois, at the "Moulin Joli," the house of M. Lefebvre, who was Intendant of the Royal Fêtes; and who reckoned, quite naturally, "La Montague" among his acquaintances and visitors. Her woman's sympathy for the sad condition of Watteau was at once excited, and in him the old

affection revived. The romance of his life now culminated. Youth's dream, of course, was over, but now "La Montague" returned his affection! This happiness was of short duration, for, shortly before his death, disagreements between them reached such a point that they separated, after, as Houssaye relates, "coming to blows!"

At Nogent-sur-Marne Watteau painted his last picture, a scene from Molière's *Le Malade Imaginaire*—it represented the burial of the sick man.

Knowing that he had not long to live, he strove to make amends to those he thought he had offended or injured. Among others he sent for to his sick room was his old pupil, Jean Baptiste Joseph Pater, and asked his forgiveness for neglect and repulsion. At the same time he told him to bring his brushes and sketch books; and imparted to him such excellent instruction, that Pater acknowledged readily and gratefully his precious teaching.

The Master was affectionately ministered to by the Curé of Nogent. Feeling his end to be approaching, he confessed a matter which caused him some misgiving. He begged l'Abbé Haranger to pardon him for having given his features and figure to his pictures of *Gilles*, committing, as he now considered it, an act of sacrilege. But, even on his deathbed, he betrayed petulance, and whispered a remonstrance to the priest who offered him a crucifix,—one of the commoner sort,—"Take away that crucifix. How could an artist dare to portray so grossly the features of God?" Around him were gathered his friends and pupils, and in their presence,—on July 18th, 1721,—Jean Antoine Watteau breathed his last, resting calmly in the arms of the devoted Gérsaint.

His *rôle* in this world was finished—a short span of but thirty-seven years. His life had been very much like his art—ready inspiration, aptness for work, careless and improvident, but human to the end. He left behind him several unfinished works, among them *Christ on the Cross surrounded by Angels.*

Writing to Rosalba Carriera, on August 11th, 1721, M. de Crozat says:—"Nous avons perdu ce pauvre Watteau, qui a fini ses jours le pinceau à la main."

The death of Watteau was thus recorded by the Abbé de la Roque,—one of his warmest admirers and later friends,—in the "Mercure de France":—"The graceful and elegant painter, whose death we announce, was greatly distinguished in his profession. His memory will always be dear to all true lovers of painting."

There is something pathetic in the figure of Jean Antoine Watteau.

Delicacy of health, irritability of temper, a passion for solitude and change, and his lifelong discontent, all contributed to the making of an unhappy man. The only lonesome figure in his busy world, he was for ever toiling, and then destroying the fruits of his toil. Perhaps better for his art and for his fame that he painted as though he belonged not to his environment. In Watteau the real and the ideal were one and the same.

"Les Grâces qui dans les ouvrages
D'incomparable Watteau
Offrent, partout, aux yeux des riantes images,
Versent des pleurs sur son tombeau."

J. GUILLAUME.

The place of Watteau's burial was probably Nogent-sur-Marne—in the quiet graveyard. Some have thought

that his remains were conveyed to Valenciennes for final sepulture. All traces of his grave disappeared in the terrible times of the Great Revolution, and where his ashes now rest no one knows.

Truly of Jean Antoine Watteau it may be said:

"Vita brevis—ars longa."

* * * * * *

Watteau's little fortune of nine thousand livres was sent by his friends,—de Julienne, Haranger, Hénin, and Gérsaint,—to his parents at Valenciennes; together with the proceeds of the sale of his pictures still in his studio, and unsold at the date of his death.

De Caylus, de Crozat, Mariette, and Gérsaint at once recorded all the details of his career, so far as they were able to recollect them.

M. de Julienne caused the greater number of Watteau's drawings, studies, and pictures to be collected; and further, compiled a noble record of the Master's Life-work. This was published in 1734 in the form of a colossal *Recueil* under the title of "L'Œuvre d'Antoine Watteau, Peintre du Roy, etc." This consists of three large volumes of engravings by B. Audran, Aveline, Boucher, Cars, Cochin, de Caylus, de Larmessin, Le Bas, Tardieu, Thomessin, and many others. There are nearly six hundred plates. Some years later the Baron de Vézé collected upwards of nine hundred examples. It is computed that the whole of Watteau's Work amounted to more than twelve hundred items!

The identification of very many of these is impossible for the following reasons:

(1) Watteau never signed his works.

(2) Some of his pupils,—notably Lancret and Pater,—made such excellent copies, that they are regarded as the work of their Master.

(3) The titles of the pictures have been very frequently altered,—many indeed bear two or three names.

(4) Very few are dated.

Huot de Goncourt, in his admirable "Catalogue Raisonné," arranges the works of Watteau in the following Categories:—

1. Etchings (*Eaux fortes à la main*).
2. Portraits.
3. Satirical and allegorical pieces.
4. Religious subjects.
5. Mythological paintings.
6. Historical pictures.
7. Military scenes.
8. Theatrical pieces.
9. Character-figures.
10. Domestic episodes.
11. Rustic and amorous groups.

Watteau's *Drawings* are classified as:—

1. Character-figures.
2. Heads.
3. Fashions.
4. Comedy.

Examples of all these are to be found in most of the Public Galleries, and very many of the Private Collections throughout Europe.

* * * * * *

"Oui, au fond de cet œuvre de Watteau," write

Edmond and Jules de Goncourt, "je ne sais quelle lente et vague harmonie murmure derrière les paroles rieuses; je ne sais quelle tristesse musicale, et doucement contagieuse est répandue dans ces *Fêtes Galantes!*"

CHAPTER VIII

INSPIRATION OF WATTEAU

THE streets and the market of Valenciennes were the cradle of Watteau's inspiration. The mountebanks, with their trained dogs and monkeys, and their entertaining tricks; the travelling clowns and jugglers, with their jokes and contortions; and the itinerant musicians and pedlars, with their strange medleys and catch-penny ways, appealed irresistibly to the boy-nature. Thus, whilst he laughed and sang and clapped his hands with glee, brain and hand were being moved to reproduce, by thought and work, some of the grotesques he loved so well. The power of caricature is a natural talent, it only needs encouragement to put it into action. These early impressions bore fruit all through his life. His favourite character-figure *Gilles* he fitted to every odd-looking man he met.

The influence of the Flemish painters, and the superabundance of their works in and about French Flanders, exercised a vast power over the budding artistic taste of the boy. The vulgarities of everyday life, and the coarseness and want of grace among the poorer people,

were ever present to his gaze. Nothing easier for the young limner than to transfer to paper or block something of the *genre* scenes around him.

The great pictures of Rubens, Van Dyck, and other famous masters in the Valenciennes churches had from childhood held his eyes in thrall as he lisped out his "Pater Nosters" and his "Ave Marias." Their colours, their design, and their very frames were indelibly impressed upon his consciousness. He could see them in his dreams, and could imitate them with his coloured chalks and elementary pigments. The individualization of character-colours in them taught him lessons not only of Scripture story, but of artistic arrangement. Through their appeal the mannerisms of his Métayer apprenticeship had their value and their reward.

The military movements of his time, and the daily sight of marching or halting men, strongly affected the boyish nature—a boy's admiration of a soldier is proverbial. "Playing at soldiers" was for Watteau not only a pastime, but an education. One effect of his observation was the absolute truthfulness of his studies. He painted what he saw—merely a file of ordinary soldiers; and not, as earlier painters had done, princes and generals with their staffs, all in dazzling uniforms.

In Paris the theatres, with their splendid appointments, their decorations, and the rich costumes of their actors and actresses, furnished the young student of design with tastefulness and attractiveness in the mounting and finish of his pictures. His love of the Italian Comedians and their quaint sartorial conceits was blended in admiration of the fashionable *confections* and arabesques of the day. The fancies of Gillot and Audran

Hanfstängl photo] [*Berlin*

L'AMOUR AU THÉÂTRE ITALIEN

found in Watteau hearty appreciation and strenuous emulation.

Then the Paris picture galleries,—both public and private,—with their splendid examples of the Great Masters were, above all, fruitful in inspiration. Watteau might readily have agreed in the sentiments of the Queen of Sheba when she expressed her delight at all she saw of the magnificent Court of Solomon. Gérin had not told him one half of all that Paris had in store for him!

Well can one imagine, and almost see, the young man standing spellbound before the divinities of his cult; or, with halting and almost dreamy step, going from canvas to canvas, noting each point of beauty and renown; that thin, wan face of his beaming with satisfaction and with unaccustomed joy.

Giorgione was one of the great Venetian masters whose naturalness and elegance, no less than his brilliant colouring, had a marked influence in forming the special style of Watteau. Among the pictures in the gallery of M. de Crozat was a beautiful painting by this great master, entitled *Une Idylle.* In the foreground of a lovely landscape, with buildings and a lake in the distance, are five figures with instruments of music, reclining under trees upon the grass; a semi-nude girl is standing by a well with a pitcher; another naked female figure has a flageolet. The grouping, the foliage, the atmosphere, and the "carnations" are all such as the Venetian master excelled in. The sheep also add a charming note by their *coquetterie.* The picture is full of glowing colour and fresh joyous life. Certainly this composition was a revelation, and an inspiration to Watteau,—it

became the model of his "Conversations." Giorgione's delightful panels for decorating furniture, with their exquisite landscapes and elegant little figures, also, gave the master-painter of the *Fêtes Galantes* some of his bewitching characteristics. In the London National Gallery is a picture by Giorgione, not unlike *Une Idylle* in purpose and charm,—*The Garden of Love.*

Very readily we can understand how greatly Watteau rejoiced in the glorious pictures of Correggio. The breadth of effect and aerial perspective, so to speak, and the suggestiveness of space and light, found a sympathetic pupil. The vitality, too, of Allegri's figures, and the play of colour in their movements, greatly impressed and directed his genius in the presentment of costume. The flesh-tones,—rich and warm with the golden Modenese sun, or cool and opalescent in the Italian moonlight,—modulated with subtle harmonies, were just those which Watteau produced in his studies and paintings of the nude. The daring originality of the great master assisted greatly in developing the creations of the young French artist.

M. de Crozat possessed some magnificent Titians and Tintorettos. These pictures of the greatest Venetian masters cast a spell over Watteau, the force of which he exhibited in his best work. The accuracy of drawing and the vigour of the pupil, and the ideality and superb colouring of the master alike fascinated him. Of "the three pencils of Tintoretto," Watteau snatched up that of gold, and with it almost, if not entirely, rivalled in warmth and pearliness, the lustre of the skin of Titian.

Both masters present to us human nature in its noblest and most beautiful forms; and both render nature, in sky

Berlin

L'AMOUR AU THÉÂTRE FRANÇAIS

and land and water, in her sublimest aspects. These also became conspicuous traits in the work of Watteau. Something of the illumination from the figures themselves, which afterwards became Watteau's grandest feature, he gained from the light and splendour of the figures of Titian.

One other great master of the Venetian School,—Paolo Veronese,—possessed a great attraction for Watteau, and he was well represented in the Crozat Gallery. Whilst not attaining to the magnificence of Titian's golds, he was remarkable for his silvery tones, full of exquisite pathos, and for his coloured atmospheres. Watteau's Character-figures seem inspired by a living interest, quite after the manner of the Verona master.

Among the treasures of M. de Crozat's collection were some beautiful drawings by Domenico Campagnola. These and other Venetian pastorals greatly influenced Watteau in many of his Character-figures, notably *Le Lorgneur*, the inquisitive, satirical individual associated with the poet-painter himself!

Among other delights which fascinated the young man, were glorious portraits by his old favourites, Rubens and Van Dyck. These abounded in the great picture galleries of Paris, and these he was never tired of copying. His devotion and his enthusiasm knew no bounds.

Thus into the gorgeous Flemish warp of his inspiration was woven the Venetian weft of gold; and it became a texture of costly lace, decked with jewels rich and rare. Through all there ran a silver thread of rhythm,—a charming arabesque of dreams.

The gay crowds in the gardens, the fascinating *danseuses* and *chanteuses* of the Opera, the animated

groups in the streets, the elegant equipages and their courtly occupants, were so many *tableaux vivants* of Youth and Beauty, of Love and Pleasure.

Ever conjugating the verb *aimer* in all its moods, tenses, and persons, the Inspiration of Watteau opens out nothing but serene perspectives. It arouses the desire, it promises endless delight, it makes one dream of love,—joyous and eternal. Human life seems to go on for ever like a *bal masqué* in the open air!

Much might be said about Watteau's lovely "bits of landscape." Not only do they appeal to us with their truthfulness, and their delicacy of details; but also by their suggestiveness in the wide range of the imagination.

It is obvious that the Master's inspiration came, first of all, from the scenic effects at the Opera. The French have ever been past-masters in the arrangement of the *mise-en-scène.* The young student's enthusiastic admiration of the *Corps de ballet,* and his passionate devotion to actors,—great and small,—were, in a measure, fixed, as well, upon the accessories of the stage. The "flies" and screens of the Grand Opera had been decorated by famous artists with ideal scenes and "settings." These Watteau transferred to his compositions, immensely adding to their grace and brilliancy; and enclosed his landscapes with luxuriant trees and foliage,—natural and ideal,—illuminating them with the very freshest of colours. One other source, there was, however, whence came the Inspiration of Watteau in his landscapes. In his "Réflexions sur la Manière de Dessins des principaux Peintres,"—drawn from his studies in M. de Crozat's Gallery, and published in 1741,—M. Mariette speaks of

some very beautiful pictures by the Lombardian painter, Giovanni Francesco Barbieri.

He says:—"Le Guerchino was a correct draughtsman . . . his compositions are grand and noble . . . in the distribution of his *clair-obscur* there are marvellous effects . . . his landscapes are lovely. . . . He had a fascinating brush, and, when he blended certain strokes of moist colours, he filled his painting with a *vaghesse, qui lasse beaucoup de l'air dans un tableau, et qui donne aux formes quelquechose de vaporeux et d'indécis.*"

No other words could, as correctly, describe the delicious landscapes and the ethereal scenery of *L'Embarquement pour l'Ile de Cythère*, *L'Amour Paisible*, *Le Retour de Chasse*, and many another.

"Parée à la Française, un jour Dame Nature
Eut le désir coquet de voir sa portraiture!
Que fit la bonne mère?—Elle enfanta Watteau!
Pour elle, ce cher fils, plein de réconnaissance
Non content de tracer partout sa resemblance,
Fit tout, et fit bien, qu'il la peignit en beau!"

LAMONTHE HOUDART.

CHAPTER IX

LES FÊTES GALANTES

WATTEAU'S rank and title in the world of Art was *Maistre-peintre des Fêtes Galantes.* His immediate pupils, Lancret and Pater, were admitted to the Academy also as *Peintres des Fêtes Galantes.*

What this exactly means in our more restrained vocabulary it is difficult to say, nor is it important. What is a matter of deeper interest is the tracing of the Cult of the *Fêtes Galantes*.

The Master's first art-efforts came out as imitations of the grotesqueries of monkeys and monkey-masters; and of delineations of the towns-folk of Valenciennes, and their ways, with the admixture of the peasant element from the surrounding country. For the most part ornamental scrolls, simian caricatures of human figures, and the amusements of the people, formed the subjects of his earlier work. His youthful mood was never serious. All-the-fun-of-the-fair was his for the asking!

Two convergent lines of environment influenced him: (1) *Grossièretés* of the poorer classes, and their unrestrained exhibitions of emotion; and (2) *Drôleries* of the charlatans and strolling-players of the Marché. The two reacted upon each other.

Watteau, in his *La Vraie Gaieté*, has shown what may be done to paint in fair colours the *abandon* and naturalness of an unsophisticated population. His peasant scenes of gaiety at once arrest attention, and display the model, which came to be dressed so beautifully, and to be disposed so elegantly, in his pastoral-plays of the *beau monde*.

The earliest examples exhibit the clumsy gestures and ungainly figures of roughly-clad and wooden-shod country people. The animation and illumination of his style, however, assert themselves unmistakably. There is, too, a certain modulation which gives promise of the good things to come. Directly Valenciennes is left behind a striking difference is seen. Memories of the

Mansell photo] [*Wallace Collection*

LES CHARMES DE LA VIE

old home, the old scenes, the old inspirations cling to the young artist; but he is attracted by the *genre* of the Paris streets and suburbs. Gradually into his sketch-books creep the heads of city people, with their more refined features, their more polished ways, and their more graceful occupations.

The Valenciennes model quickly adapted itself to the new environment. The two styles are apparent in *Les Jaloux* and *La Danse*; where Columbine is dressed and coiffured after the manner of the more graceful *cocotte* of the town, whilst Harlequin retains the squat figure of the Valenciennes comedian.

These pictures, with *Le Dénicheur de Moineaux*,—painted for M. de Julienne, and its replica in the Scottish National Gallery at Edinburgh,—*Le Jeu de Colin-Maillard*,—also formerly in M. de Julienne's collection,—and *Les Bergers* in the Neues Palais at Potsdam,—form links between the simple peasant scenes, and the superb suite of paintings called comprehensively *Les Fêtes Galantes*.

The methods whereby Watteau transformed his style may be noted in the vast series of elongated figure-studies. His acute eye had taken in the physical traits of the peasantry, their stature stunted by incessant toil, their faces and their hands hardened by exposure; and he drew them out like the lens of a telescope, placing upon narrow shoulders diminutive heads. His addiction, too, to military scenes, with attenuated figures of officers and men, found expression in his portrayal of well-set-up soldier-beaux and amorous swains. A distinct trace of this development may be seen in *La Fontaine* in the Wallace Collection.

Watteau's ornamentalist period with Gillot and Audran greatly extended his characteristics. His cameos and arabesques, his over-doors and over-mantels, his *objets de Salon* and his *bijouterie*, all bore witness to his maturing talent.

The townsfolk of Valenciennes and the Flemish peasantry are still there; but their verisimilitudes are posed in graceful freedom, and clothed in becoming garments.

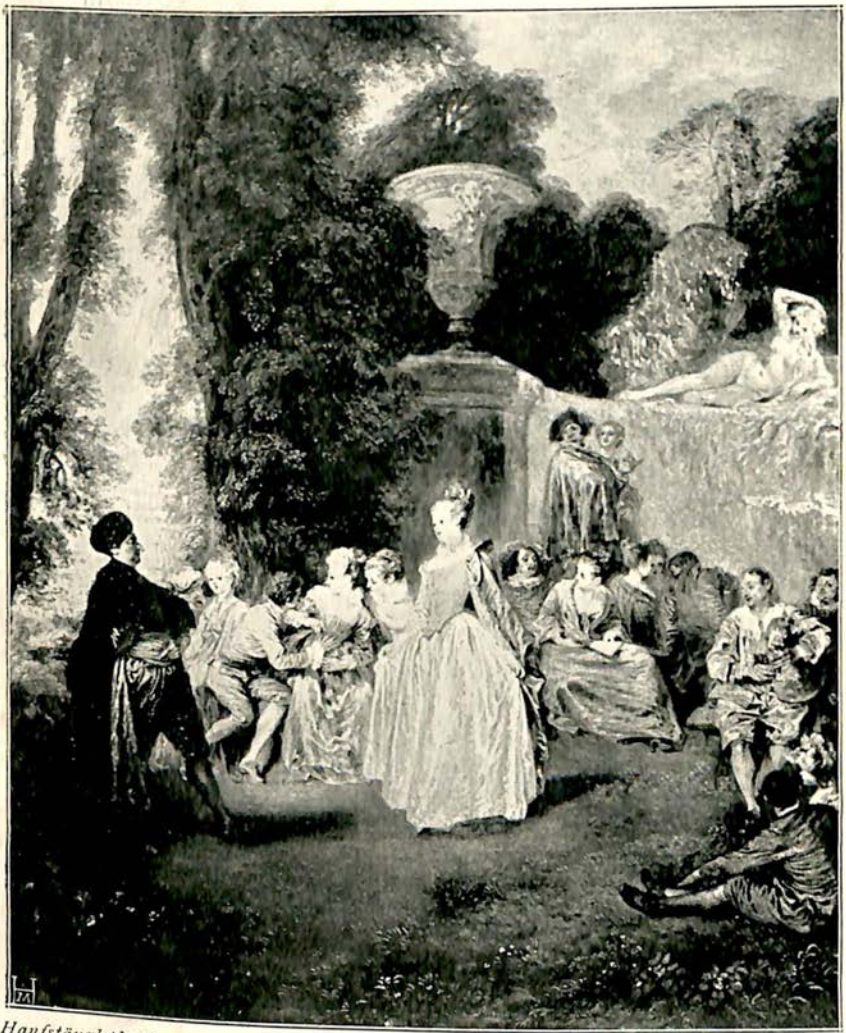
De Julienne, de Crozat, de Caylus and Mariette, and his many other patrons, were in ecstasies of delight. They offered him suggestions and opportunities without number; and Watteau was not slow in taking advantage of them.

Laboriously he worked, adding to his *répertoire* drawings, studies and sketches of *confections*, *coiffures*, and *convenances*. These he gathered chiefly in the haunts of fashion—the Luxembourg Gardens, M. de Crozat's villa at Montmorency, and other such places of resort.

Finished pictures were turned out with amazing rapidity. In them the stuffs and fustians, and the wooden shoon of the Flemish *genre* no longer hamper his figures; but they are arrayed in dazzling satins and silks, and in lace and softest kid.

In the same way the hands become smaller and more delicate, and the feet are tucked away in pretty little slippers and shoes.

The landscape also, transformed from the uninteresting, flat, willow-lands of Flanders, exhibits, first, the artificially pruned trees of the Paris gardens; then the umbrageous groves of the Luxembourg, and the leafy vistas of Montmorency; and, at last, reveals itself through the delicious *Bosquet de Bacchus*.



Hanfstängl photo] [*National Gallery of Scotland*

UNE FÊTE VÉNITIENNE

Saint Amand and the familiar architecture of Valenciennes retire further and further away into the background; whilst the statues and marble fountains of the parks and gardens come into harmonious prominence.

These monumental groups had a mystic power over Watteau's brush. The very beautiful "Venus and her Loves," which he introduced into his exquisite *Fête d'Amour*, and into many other pictures; and Sarrazin's famous group of children feeding a goat with grapes,—originally at Marly, but now in the Jardin des Plantes,—cast quite irresistible spells. A bust, too, of Bacchus on a pillar, presides over the merrymakings; and sparkling fountains issue from beneath a life-like presentment of the Goddess of Love, recumbent and responsive. These "accidents" give point and *verve* to his creations.

We can well imagine Watteau's embarrassment, often hinted at in his conversations with, and letters to his friends—"*un embarras de richesse.*" Yet his work had its system and its aim. Character-figures took their places in his landscapes.

Some may complain that in the grouping the same idea is repeated too often; but to the exact observer, differences are noted which are as charming as they are unsuspected. One of his favourite arrangements is that of a lady and gentleman walking away from the scene of festivity. Her dress may be the same in colour and in fold, his tunic and his cap may not be dissimilar, but a turn of the head, or the sit of a rosette differentiates the scheme. This couple is seen in many of his pictures, to wit, *L'Amour Paisible* at Potsdam, *L'Assemblée dans un Parc* in the Louvre, *La Fête d'Amour* at Dresden, and *La Fête Vénitienne* at Edinburgh.

Having attained absolute facility in the portrayal of rustic amusements among the baser sort of the king's lieges, it was not a great step to depict the courtiers of the time, with the *amateurs* and *connaisseurs*, and the gay world of the Paris theatres and the *salons* in rustic guise and posture. The fascinating figures, too, of the Italian comedians creep in amongst the belles and beaux of society. *Mezzetin* is no longer the stagey dancer of a stroller's booth; he is the graceful, pirouetting figure of *L'Indifférent* in the Louvre, or the elegant guitarist of *La Leçon d'Amour* at Potsdam.

Those superb companion pictures, *L'Amour au Théâtre Italien* and *L'Amour au Théâtre Français*, exhibit ravishingly the joining of the ways. All that was brilliant, animated, and emotional in the former is resolved into the elegances, the *coquetteries*, and the *galanteries* of the latter.

Henceforth Columbine is the principal lady of the pastoral, and Harlequin is her dancing cavalier. Mezzetin becomes the gay guitarist, or the dalliant lover. In the *Harlequin and Columbine*,—of the Wallace Collection,—one of the very best of the *suite* of Italian Comedians, we have but to clothe the amorous group *à la Watteau*; and we have the central figures of the *Fêtes Galantes*. The *quadrilles*, — quartettes, — of the Italian Theatre resolve themselves into the *parades de la Foire de Saint Germain*!

Among the great patronesses of the Master was the Princesse Louise d'Orléans, third daughter of Louis XIV. She it was who took a lead at Marly, and elsewhere, in giving *Fêtes Galantes*. Everyone was arrayed in garments to suit the character, or the period represented

Hanfstängl photo] [*Dresden Gallery*

LA FÊTE D'AMOUR

Watteau himself assisted, not only in making the designs for the costumes, but in their fit and arrangement. His drawings are full of *confections*, wherein the most trifling details are faithfully delineated.

At these reunions of Society such renowned dancers as La Montague, La Sallée, and La Camargo charmed the company with their fairy figures.

Mdlle. d'Argenon, M. Pacini,—*chanteur du Roy*,—with M. Antoine, the flautist, and other singers and musicians, enchanted the company with song and symphony. Mdlle. Delisle, with MM. Hamoche, Francisque, des Jardins, and Paghetti, and other well-known actors from the Opera, delighted their audiences with histrionic blandishments.

Whether Watteau's fair dames and gallant cavaliers indulge in a *Conversation* or a *Concert;* in the *Plaisirs du Bal* or a *Fête Champêtre;* in a *Gamme d'Amour* or in a *Jeu de l'Escarpolette*, they keep perpetual holiday beneath the shadows of sylvan glades or on sunlit and flowery lawns. What can be imagined more fascinating than these *Réunions en plein air* of fair women and brave men?

Youth and beauty attend the behests of the Goddess of Love. Not a care nor a frown, not a shadow nor a fear, are there. High breeding and true artistic sympathy blend in an unrestrained witchery of grace and *naïveté*. The object *d'être galant* is attained under incomparable conditions of place, and time, and environment. Ravishing features and figures are displayed to the best advantage; the animation of perfect health and vigour exhilarating each movement and each word. Everything to please, to enchant, and to transport the senses, is lavished on

every side. The delicious scent of rare blossoms perfumes the fresh air. Delightful strains of melodious voice and harmonious viol join in the musical refrain of the zephyr-moved foliage. The splashing of crystal fountains, gold-dusting the brilliant sky, creates a translucent atmosphere. The sweet cooing of fond doves, and the petal-brushing of gay butterflies, tone down the joyous chorus of feathered songsters.

We see the flash of glittering gems, hidden in masses of elegantly-dressed hair, or reposing amid folds of creamy lace. The shimmery effects of satin tuck, and silken frill, are lustrous with the sheen of rare colours in kirtle, tunic, and hose. Fluttering lovers'-knots and blush-roses opal-hue the sweet faces and open bosoms of the dainty figures. Eyes and features, beauteous by nature and by art, are illuminated with the fire of lovers' coquetry. Well-shaped hands are linked in the merry dance, and natty feet nimbly play hide-and-seek among the trees. Laugh, and song, and jest, make echo in the woods; and dance, and jig, and swing cast shadows on the sward.

Children, too, are there gathering flowers, which *elegantes* twine in their hair, or place low upon their bosoms.

> "O ciseaux enrubannés de Watteau quel joli
> Royaume de coquetteries vous railliez!"

Sitting before one of Watteau's exquisite pictures we cannot fail to imbibe something of his spirit. We feel the fascination of his *genre* stealing over us; and we dream of sunny days, when all the world was young and gay!

His little figures seem, too, to grow into life's realities

Not only do they whisper to us in sweet visions, like Fragonard's delicious suite of "La Romance de l'Amour et de la Jeunesse;" but they open out to us pages of history, and, like satisfying *tableaux vivants*, instruct as well as fascinate us!

CHAPTER X

PORTRAITS AND CHARACTER-FIGURES

THE Master's chief claim to renown, of course, lies in his unique treatment of *Les Fêtes Galantes*; but he has also a claim to high appreciation as a portrait-painter.

Not only are the faces of the little figures in his landscapes actual portraits, and not merely ideal presentments of human features, but they form a gallery of national portraiture of invaluable interest. They are the likenesses of all the famous personages of the period in Paris.

Watteau's easel portraits and his crayon drawings, his sketches and his studies, are remarkable for their composition; and worthy of close examination for their brilliancy of expression. They are true personifications, albeit the arrangement of the details is occasionally artificial.

The great collections of drawings by Watteau in London, in Paris, at Chantilly, in Berlin, and in the hands of such well-known private collectors as MM. de

Bonnat, Groult, and Doucet contain numbers of striking portrait sketches. At the British Museum is a print of the portrait group of *Philippe Mercier et sa Famille.* Mariette calls this "a beautifully light sketch." This Philippe Mercier was, of course, his pupil and voluminous copyist, one of the Master's most devoted friends, who lived and laboured in England for many years.

Among etchings is a lady at her toilette,—probably Rosalba Carriera. A priest is entering her boudoir; and his features are those of the Abbé de Maroulles. He was born at Messina in 1674. He was a brilliant leader of society, a renowned *connaisseur de l'art*, a distinguished artist, and an elegant writer. He was greatly enamoured, —priest though he was,—of the beauteous Venetian painter! This etching is very interesting as forming the *motif* of Pater's excellent series of *La Toilette*, with its peeping ecclesiastic.

Another etching is the bust of a lady with flowers in her hair. This is unnamed, but there is much about it to show that Madame de Parabère was the original. At all events the lovely portrait of the fair marquise, by C. A. Coypel, has much the same features and pose.

An engraving by B. Audran is the likeness of Madame de Vermanton,—a niece of M. de Julienne,—seated and patting her dog. It is entitled *Le Retour de Chasse.*

La Polonaise—engraved by Aubert,—is a portrait of the Princesse de Condé, dressed in the Polish fashion, and holding a ball in her hand. This is one of a series of costume portraits, inspired by the *bal masqué.*

Another drawing is a half-length portrait of a handsome young man. This has been identified as the Abbé de la Roque. At the back are the following words in

Hanfstängl photo] [*Earl Spencer's Collection*

WATTEAU

BY HIMSELF

ink: "Desseine que Watteau a laissé en mourant a moy —bon ami. Juillet, 1721—Caylus."

The portraits of M. J. B. Rebel, Master of Music at the Academy, and of M. Antoine de la Roque, Director of "La Mercure," and Chevalier de St. Louis,—two of the Master's close friends,—are finely executed, the *perruques* being well worked up with a fine brush.

In the Wallace Collection is the magnificent *Retour de Chasse.* The lady dismounting has been variously identified as the Princesse de Condé, and Madame de Vermanton. Mariette, however, says she is one of Sirois's daughters; and he adds the information that the picture was painted after the Master's return from London.

La Source,—a splendid piece of flesh painting, and an admirable pose,—had for model, Madame de Julienne, who was married in May, 1720. Her features and figure were frequently drawn and painted. She was as elegant as she was good; and often acted as Watteau's *gouvernante.* Something like a companion picture was *La Naïade,* Madame de Julienne again being the model. This picture has disappeared, but its features are preserved in a fine engraving by Cochin.

The historical portrait group of *Louis XIV. metant le cordon bleu à Monsieur de Bourgogne* was once the property of Frederick the Great at Berlin. He gave it to Prince Henry, but it is now lost. It was a satirical work.

The portrait of *Louis XV. en Pèlerin* is also a delightful piece of satire. His Majesty is seated by a statue of Pan. He wears a red robe, with the Cordon of St. Esprit. The scene is the lovely gardens of the

Hôtel Parabère, and the ravishing Marchioness, and some of her ladies, are grouped near the King. This picture belonged to M. Burat.

"Le Mercure de France" in its issue of February 18th, 1721, announces that: "MM. Watot, Nattier, et un autre sont chargés de dessiner pour M. de Crozat le Jeune les tableaux du Roy et du Regent." To Nattier fell the burden of this task, for Watteau was already a dying man. How well they worked is proclaimed by the "Gallery of Lovely Women" which has gained for Nattier the title of "the fairest portraitist of the century." Many portrait-pictures, which one finds in the principal galleries of Europe, and in many private collections, "after Watteau,"—were, undoubtedly, the fruit of this commission.

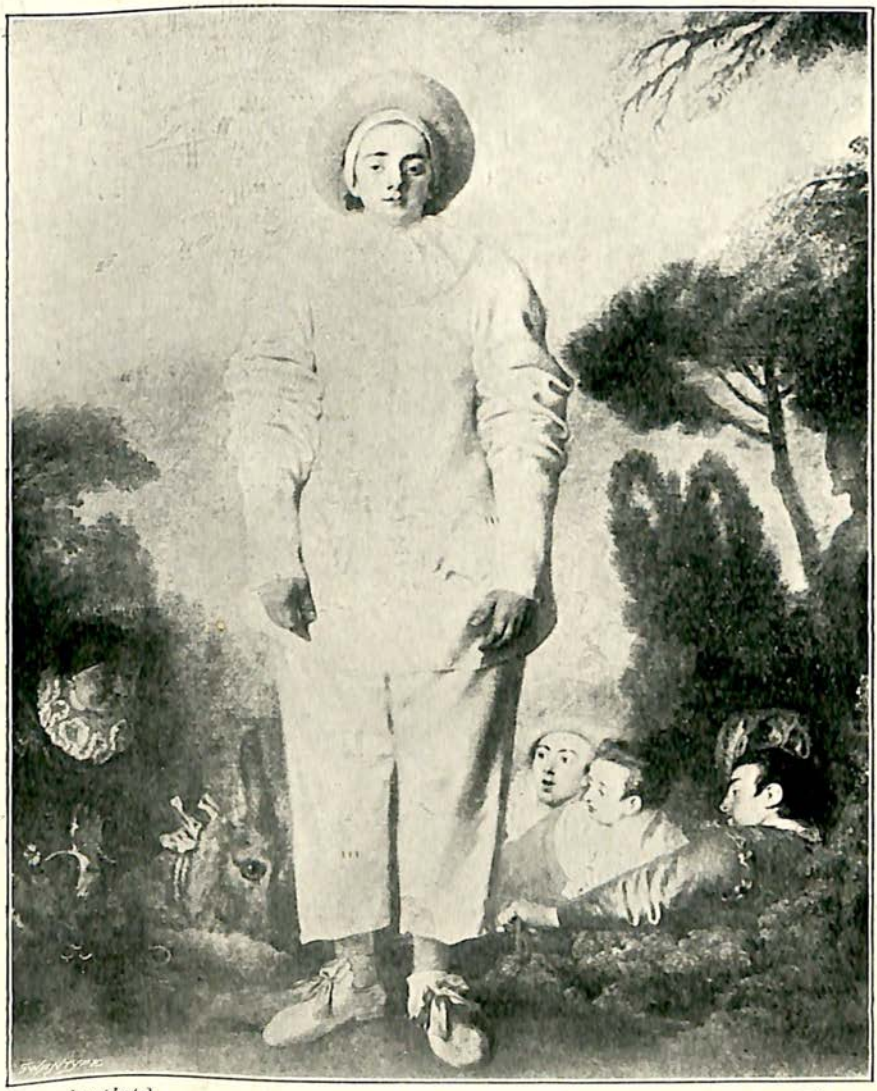
Among Watteau's most charming portraits is La Maréchale de Mirepoix, a reigning beauty at M. de Julienne's *fêtes*. Watteau also executed, in three crayons, very exquisitely-finished likenesses of the famous trio at M. de Crozat's garden-parties,—Mdlle. d'Argenon, M. Pacini the tenor, and the flute-player, M. Antoine.

At the Louvre is another portrait of Mdlle. d'Argenon,—a niece of M. de Lafosse,—"who was an excellent singer." She repeatedly sat to the Master.

In the superb *L'Amour au Théâtre Français*, the figures have the features of Mdlle. Delisle, and of MM. Hamoche, des Jardins, Francisque, and Paghetti, —all well-known actors at the Grand Opera.

M. Trivelin, the comedian, and his friends M. Vleughels and M. Hénin, also sat to him frequently. Their features are easily recognizable.

Perhaps Watteau's best portrait-picture is at Valen-



Giraudon photo] [*Louvre*

LE GRAND GILLES

ciennes; it is that of M. Antoine Pater, father of the Master's pupil, J. B. Pater. It is in oil, and done with extreme delicacy of touch. A portrait group of the painter Rinders and his wife, commenced by Watteau was finished by Pater.

An affecting interest attaches to his last portrait. The Venetian lady-portraitist, Signora Rosalba Carriera, who had been commissioned by M. de Crozat to paint Watteau's likeness at Nogent-sur-Marne, herself sat to the dying Master. There is a record of the first sitting, which was on August 21st, 1720. It was a beautiful and highly finished work, and was engraved by Liotard. At the foot are the words: *La plus belle des fleurs ne dure qu'un matin.*

We cannot pass over the charm of Watteau's favourite model—servant girl though she was. In his two superb examples of perfect "carnations",—*La Toilette*, in the Wallace Collection, and *La Toilette du Matin*, belonging to the Vicomtesse de Courval,—the graceful long-limbed woman, on whom a girl is waiting, is none other than Sirois's maidservant. Both are portraits of the same model. *Diane au Bain*,—with its study in the Albertina Collection in Vienna,—is a portrait of the same girl. She also without doubt inspired the Venus, —somnolent and amorous,—of Watteau's fountains, in the splendid *Amusements Champêtres* and other pastorals.

She appears also in the Venus group of *L'Embarquement* at Berlin, and is portrayed in many monumental studies, where the fair goddess is engaged in mimic conflict with the little wanton Cupids of her cult. Another likeness from the life is distinctly recognized

as of one and the same model, the Venus of *L'Amour désarmé*, painted "après l'invention de Paul Veronese."

In drawings of Watteau's first Paris period appears, of course, over and over again the sweet face of "La Montague." In his finished pictures of a later period she is Columbine or the Principal Lady, flirting under the trees, or dancing in the open. Her rival, La Sallée, perhaps also appears as Cassandra, or the Second Lady; her features being exactly those painted more frequently, and on a larger scale, by Pater.

Watteau also painted his own portrait, not once, but many times, and happily several of these have been identified. One of the finest is in the Academy, and a drawing for it is at Chantilly. This portrait was engraved by Boucher, and is placed at the head of de Julienne's "Recueil." It shows a fresher, fuller face than we are accustomed to associate with the character of the Master. A small full-length portrait, in which Watteau is represented in a garden playing a violoncello, is perhaps the happiest likeness extant. Some say it was painted by Lancret,—the truth may be that Lancret finished an incomplete work of his Master.

Lord Spencer has a very interesting portrait. Watteau has painted himself quite young, with a very narrow, delicate face. The expression is not unpleasing, and a smile illuminates the features. He is wearing a full-bottomed wig, and the lace ruffles of his sleeves are in the height of the fashion of the day. This happy representation gains much from the conceit of his playing a barrel-organ.

Another musical portrait is that where, along with himself, he has painted M. de Julienne, seated in a

[*Mr. A. Wertheimer's Collection*

10

LE LORGNEUR

garden, and *jouant de la basse.* This has been excellently engraved by Tardieu in the "Recueil."

A very interesting portrait exists, painted when Watteau was twenty years of age. Below it are written the following lines:—

> "Avec un air aisé, si vif et si nouveau,
> Watteau, dans ce qu'il peint, montre tout de génie;
> Que les moindres sujets de son heureux pinceau,
> Des grâces, des amours, semblent tenir la vie."

At Gérsaint's Watteau also painted himself in oils. This is a small portrait, but highly characteristic of the capricious and changeful man. This portrait may have been painted for Signora Rosalba Carriera.

In the Groult Collection are two portraits of Watteau by himself.

At the British Museum there is a drawing of a man in a dressing-gown, seated at a table, etching. This is undoubtedly himself, and points to the time when the Master lived *en camarade* with M. Hénin.

From these, and other subsidiary sources, we are able to form some idea of the appearance of Antoine Watteau: "Watteau, si sombre, si atrabilaire, si timide et si caustique . . . agréable, tendre, et peut-être un peu berger."

These portraits also throw a light upon the character and tastes of the Master, which has not been noted in the histories of his career. Watteau was a musician, at least, he was an apt musical performer; and guitar, violoncello, and flute were familiar instruments in his hands.

Many of what are called Watteau's "Character-figures"

are also in a strict sense portraits. At all events, the features of each subject are exact, and after nature. Certainly some of them are satirical, not to say grotesque. The favourite character, *Gilles*, bears the likenesses of several of Watteau's friends, done with his finest piquant pencilling, and finished with the greatest care; showing by their thoroughness, the enjoyment the Master derived from this sort of caricature.

Conspicuous among them are Le Sieur Sirois,—with his funny pointed chin, and his little knitted red-tasselled cap,—and the Abbé Haranger with his "bottle nose."

Among others who figured as models for *Gilles*, was M. Corneille Van Cleeve, the Rector of the Royal Academy of Sculpture, who was born in 1645. He was of imposing stature. Lord Iveagh's *Comédiens Italiens* preserves, it is thought, the identity of this model; indeed, it has been further suggested, that the whole group in this fine picture is a presentation of the better-known sculptors of the time,—both men and women!

The very beautiful drawing of M. A. Crépy *fils*,—in "Les Figures de Différens Caractères,"—seated with remarkable ease of posture, and grasping his sword-hilt, whilst his right hand holds a slouch hat, with his Pierrot's black skull-cap on his head, reveals the model of *Le Grand Gilles*. Watteau's superb pencilling is here seen in perfection.

The character-figure of *Mezzetin* is perhaps the most interesting of the Series. It is by way of being an evolution of a "Gilles-Harlequin" combination,—a character combining the timidity and shyness of the one, and the daring and impudence of the other. In the better-known examples of *Les Comédiens Italiens* he

almost always occupies a central position. He is the man-dancer, with the muscular legs and well drawn-up stockings. He wears a jaunty hat with points and bows. His dress is sometimes a replica of that of the earlier *Gilles*,—the stripes of blue and pink showing through the creamy smock; and, later on, it is reminiscent of the multi-coloured, and mosaic Harlequin,—with slashings and puffings in tunic and trunk-hose.

Double and distinct are his attributes. First he is the dancer pirouetting round and round, uncertain how to urge his passion, as in that splendid picture, *L'Indifférent*, at the Louvre. Next he is the flute-player or guitarist, standing or bending low beside his fair sweetheart, as in *La Leçon d'Amour*, and *L'Assemblée dans un Parc*. Sometimes he sits alone, absent-minded, but ministering to the delight of an amorous group, as in *La Surprise* at Buckingham Palace.

In the last phase Mezzetin merges quite easily into the solitary figure, as in *La Sérénade* at Chantilly, watchful and disdainful. Again, passing from one disconsolate beauty to another, he converses in the language of the eye with unabashed effrontery; and in *Le Lorgneur* and *La Lorgneuse* we have the most pronounced examples of this mode. And what do they present to us? whom do they reveal to us?

Watteau himself!—lonely and detached,—contemplating life's gaieties,—and even, absent-mindedly, mixing himself up in the gay intrigues.

Then a spirit of romance steals into the Master's portraiture, with all the wanton coquetry of scenes and persons of the past. The memory of La Montague,—her *naïveté* and her *espièglerie*,—reveals itself in *La Finette*,

—the unique expression of girlish *fatuité*. The minutest details of the composition, no less than the rare colour of the girl's costume, add individuality and character in a manner at once fresh and convincing. Well can we imagine just such a quaint expression upon the face of the lovely dancer, as she coquettishly rejects the timid advances of the amorous young artist!

L'Indifférent, *La Finette* and *La Sérénade*,—quite the most remarkable and splendid of the Character-figures, after *Le Grand Gilles*,—were painted in 1717-1718.

Children had an attraction for Watteau, which he was rarely able to withstand; indeed, they have been fittingly described as "les Courtisanes de Watteau!" Again and again we see them,—the same group,—a girl with great round eyes, full of wonder, and beautiful dimply hands; a younger child,—sleepy and entranced,—is by her side; and a boy playing with a dog; and one or two besides. In *La Leçon* and *Les Charmes de la Vie*,—in the Wallace Collection,—and in the many replicas,—Lord Spencer's and others,—there they are, happy, elfish, fascinating. Sometimes play is Watteau's only theme, but the players are studies of living children, not ideal. In *Iris c'est de bonne heure avoir l'air à la danse*,—one of the most beautiful child-paintings in the world,—the *naïve*, speaking face of the girl is clearly a likeness; and the features of the piping-boy are real.

Among Watteau's Satirical-pieces, none are more amusing than those which depict the features of Sirois, Gillot, Audran and his other patrons and friends, with simian bodies and antics! In his favourite monkey caricature of "Painting," the monkey wears a fashionable *toque*, and is examining the portrait of a lady placed

upon an easel. This has been engraved by Desplanches; and it preserves not only well-known features in the monkey, but also presents those of "La Montague," and other sweethearts, on the *chevalet*! In the Musée d'Orléans, *La Sculpture* and *La Peinture*,—companion works,—show the features of the directors of the two schools!

De Caylus, Boucher, Desplaces and Fillœul have preserved records and engravings of this feature in "The Portraiture of Watteau."

Le Docteur was a favourite Character-figure, of which Watteau was never tired. The funny picture at the Hermitage in St. Petersburg is a variant of the doctor of the Italian comedians, who generally passes muster as *Pantalon*: *Prenez des Pilules* is a likeness of Dr. Misabon, Watteau's physician, whose portrait is also preserved in *Le Chat Malade*,—engravings of both are extant.

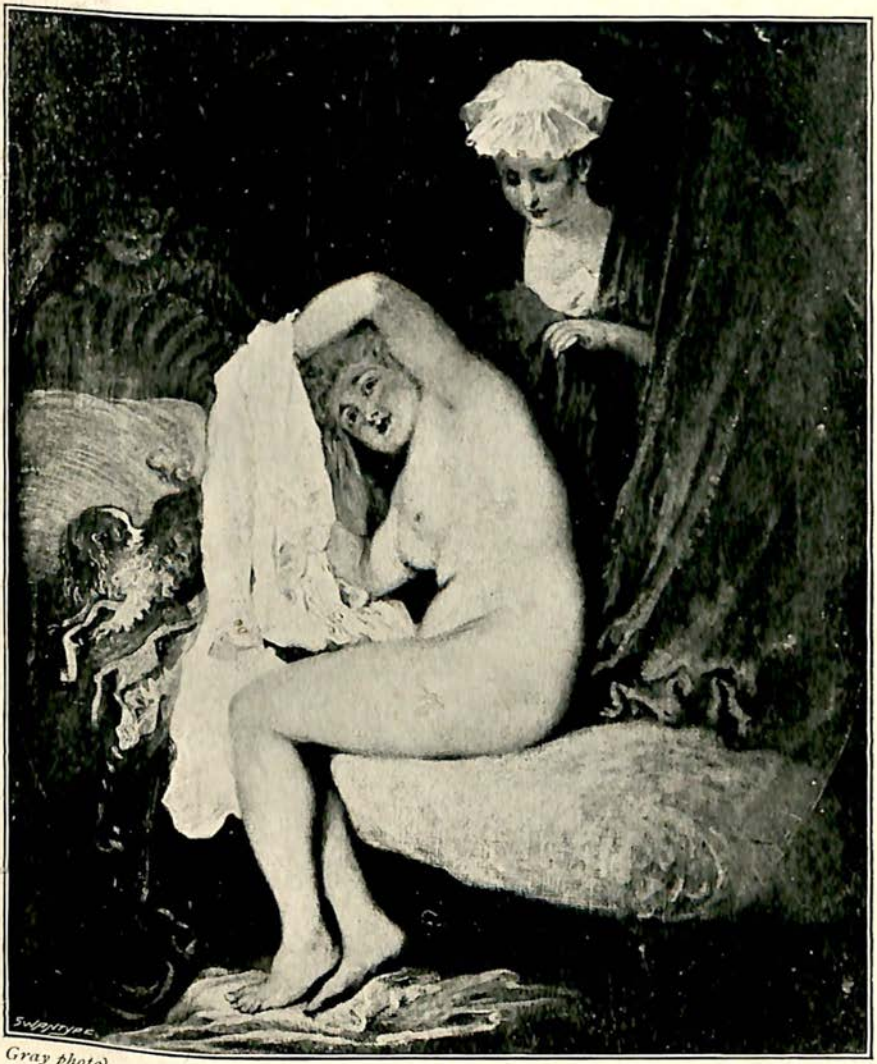
In the Collection of the Graf von Brühl there is a very curious caricature, not only of the doctor, but of the painter himself. It is called *Le Médecin*, and was engraved by de Caylus. The doctor is represented as a satyr,—the features being those of Dr. Mead (?),—whilst the patient is Watteau!

The great "Recueil de l'Œuvre d'Antoine Watteau," etc., of M. de Julienne, contains many engravings from drawings and pictures which have disappeared, wherein caricature and portraiture are delightfully blended.

CHAPTER XI

THE ART OF WATTEAU

IN France the eighteenth century opened with the painting of the two Coypels—Noël and Antoine—Bon Boullongne, and his son Louis, the de Troys, de Lafosse, Jouvenet, Largillière, Parmentier, Rigaud, and Laguerre. This is a splendid phalanx of painters, but all of them were more or less imbued with the spirit of Le Brun, the great, if somewhat pompous, Master-painter of Louis XIV. Sculpture, certainly, was at its best. Architecture, furniture, and decoration were, however, heavy, conventional and inartistic. Literature, too, and poetry were debased and mawkish. Music and the dance were sombre and restrained. Even the theatre, and its scenery and dresses, did not escape the general depression. The fashions of the time were irksome and retrograde. The Court was ruled by Madame de Maintenon; its functions were stiff and ostentatious. Society was honeycombed with jealousy, intrigue and scandal. Freedom of manners, not to say licence, was subject to strict and well-defined conventions, irrational as they were hypocritical. The clergy were not a whit behind other members of the great world in disregard of the laws of morality and integrity. Everybody was wearied with a dull and stupid *régime*. There was a yearning after brighter things—for beauty and the picturesque—for



Gray photo] [*Wallace Collection*

LA TOILETTE

dance and song. Everyone sighed for the gay days of the Grand Opera to come again.

This was the epoch of Watteau's *début.* On his part the young Valenciennes artist, from the moment he entered the studio of Gillot, and saw into his methods, was not slow to mark the fashion of the times, and the trend of public taste. His ideas were in complete accord with the new life and happier prospects of the Regency. Grace was natural to him—it was wholly his own—it was spontaneous, and not the stereotyped plasticity of the antique. His first efforts were no doubt somewhat sketchy and inanimate, but speedily his art developed into a vibrant and perfect style. His first military pictures produced an immense effect, not only upon Audran and Sirois, and upon the other painters and collectors, but upon society at large. De Lafosse's recognition of the new master-hand was confirmed by universal acclamation. The *Embarquement pour l'Ile de Cythère* took Paris by storm. It was a revelation and a revolution.

In it we behold the six most striking characteristics of the Master: Composition, Drawing, Colour, Touch, Illumination and Costume.

Watteau's style in each is like a ray of fresh, fragrant, and brilliant light issuing from the glowing sun of his Inspiration, and illuminating and gladdening everything around.

COMPOSITION

"The spirit of Watteau was amiable and graceful in composition, always discreet, chaste, and decent—*amoureux et rêveur, jamais libertin.* His heart was in

the right place; he introduced no passion, and no vice ruled him. He never painted an immodest picture. On the contrary his composition was an important factor in the elevation of the tastes of his age." So wrote de Caylus and Guillaume. He strewed with pearls and gems his pictures, which, under the names of *Amusements Champêtres* and *Fêtes Galantes*, represent picnics and dances, music and sport. As a painter of incidents around him he was a past-master of *genre*. The recognition of gay and graceful frolic is an essential part of everyday life. Watteau married Nature to the Opera! Thus under trees, often copies of the fantastic plumes, fans, and tufts of the artificially pruned groves of the Tuileries Gardens, he presents, not only the *élégantes* of Society posed in country guise, but also the comical figures of the Italian comedians, with "La Montague" and the *corps de ballet* arrayed as shepherdesses,—their sheep being *coquettes* like themselves!

The very incongruity of his method becomes a charm. We do not question the propriety, for example, of his ladies and his gallants reclining, in gorgeous robes of satin and of silk, by splashing fountains; nor of his lovers embracing to the accompaniment of guitar or viol! The arrangement of his pictures is in faultless taste; each figure and detail has its relative value to the whole composition. Everything is exactly phrased. The fold in a cloak, the tuck in a corsage, the slashing of a sleeve, and the rosette on a shoe, are matters of as much importance as the features and the pose of the whole figure. Perspective and fore-shortening are alike admirable.

Where buildings are introduced they are either simply

rustic, and harmonize with the landscape; or they are suggestive of the luxury and opulence of the Court and its votaries. A pillared bust of Bacchus is no more unnatural nor unexpected, than the figure of Venus above a fountain of sparkling water. Each offers a clue to the subject of the picture.

Probably Watteau worked much after the manner, though not with the Titanic frenzy, of the great Florentine, Michael Angelo. He had before him his model, next his sketch in crayon or a technical copy of a gallery-picture, and under his hand his easel with his canvas or his panel. His aim appears to have been first to design an attractive background, with openings through the trees revealing glimpses of beautiful landscape. Then he fixed his principal group in such a position that the full blaze of the sun, or the gentler glimmer of the moon, or of some artificial light,—as in *L'Amour au Théâtre Italien*,—might burst upon them, and by them be reflected back again. Other groups or details were added as fancy suggested, but were never placed in rivalry with the leading idea. Their purpose perhaps was to graduate the perspective.

The composition of Watteau is distinguished, writes M. Mariette, "par l'éclat du coloris, par la délicatesse de l'ensemble, et par l'heureuse disposition des détails."

DRAWING

Watteau was the most brilliant and original draughtsman of the eighteenth century. In drawing he stands unsurpassed even by the greatest Masters of all time. No designer ever equalled him in piquancy of pencilling.

He knew that he excelled in this art, for he drew and drew for the mere pleasure of drawing. The Galleries of Europe contain a vast number of his designs, studies and sketches; the British Museum, the Louvre, and Chantilly are especially rich in examples. In the former is *Heads of four women and a man.* Scarcely any drawing of the Master illustrates so completely his unrivalled combination of force, delicacy, and animation.

His strong points are (1) freedom of hand, (2) lightness of touch, (3) fineness of profile, (4) taste in hair-dressing, (5) characterization of figure.

He was accustomed to gather together his loose designs in book form for ready reference and use. Very often he repeated the same outline with a variety of filling in. He was especially fond of drawing the *backs* of his figures, that he might depict the various beautiful *coiffures* of the period. Watteau was a "three crayon man." He used red, black and white chalk generally upon gray paper,—white he used sparingly. Quite his favourite medium was vermilion on white carton, and possibly this helped much in the superb "carnations" of his finished pictures. His vermilion has a purple blush and his black has a velvet gloss which are entirely without equal.

The blending of these two constituents by a skill at once *savante et spirituelle*, produced, upon creamy-gray paper, perfect "carnations," white and pink. In the Louvre are some exquisite drawings of the nude,—a series of anatomical studies. The male figures are quite remarkable for virility and boldness of style, whilst the softer and rounder contour of the female is admirably represented.

WATTEAU

Gray photo] [*Wallace Collection*

LA FONTAINE

One very beautiful feature of Watteau's pencilling was his delightful treatment of the hand. The Marquis de Chennevières exclaims, in his "L'Étude": "Quelle forme distinguée et délicate à la Française, et quel aspect dans les doigts déliés et menus!"

With respect to his fully-clothed figures, Watteau's method seems to have been,—first, to outline his drawing in black rather faintly,—next, to fill in his figures with broad lines of vermilion,—over this to draw perpendicular or curving thin parallel black lines,—and lastly, to touch up with white, the part he desired strongly lighted. This "lining" is where the mystery, and the charming radiations of the illumination are to be discovered. What this mannerism did for his Character-figures is delightfully shown in his *rayé* costumes of *Gilles* and *Mezzetin*,—guitarists and dancers. In his Chinese period, and in his Oriental figures, this is also quite a marked characteristic.

A remarkable habit may be noted by anybody who takes the trouble to examine the Master's drawings carefully,—it is that *he drew upon both sides of his paper*!

Sometimes, indeed, he seems to have traced the underside almost line for line from the upper; and often the drawing at the back is the bolder of the two, and almost projects its force through the paper. By this novel means Watteau sought to add lustre, or to impose shadow, *through the carton*. Frequently, of course, the studies are dissimilar; but the purpose is the same.

May not this have taught him the famous *half-tones* in the colouring of his finished pictures?

In the "Collection de Goncourt,"—published in Paris in 1897,—are reproductions of many beautiful and interesting drawings by the Master. One of these is *Un*

Mezzetin dansant,—a study of four whirling figures in three crayons on chamois paper for *L'Indifférent*, in the La Caze Collection. A *Feuille d'Études* shows a woman's head in four positions, a mask, and a man's head, also in three crayons on chamois paper. M. de Chennevières says of this: "Where will you find a more characteristic Frenchwoman than this which is offered you . . . one of the most Watteauesque by its *éblouissante et séduisante couleur*."

Very beautiful, too, are the sketches of landscape, such as *Le Coin de Village*. They were done very simply in red chalk—*pensées à la sanguine*. The studies of foliage and tree-stems exhibit minute care and exactitude; and these range, from the artificial treatment of the earlier periods, to the finished work in the *chefs-d'œuvre* at the Wallace Collection. Generally these studies are in vermilion shaded by black.

Watteau's discontented disposition reveals itself even in his favourite pursuit of drawing. Writing to M. de Julienne on May 3rd, 1721, he says: "Je ne fais ce que je veux, en ce que la pierre grise et la pierre de sanguine sont fort dans ce moment."

COLOUR

As a colourist Watteau "painted," said Leslie, "with gold and honey." He was supreme in his command of gold and silver tones, and these pervade, with ineffable charm, every scheme of colour which adorns his compositions.

Rubens was his first colour-master; and his influence is strikingly exhibited by the number of copies Watteau

has left of his pictures, either complete or in part. Red is Rubens's characteristic and special hue—none more brilliant. So red, silvered down to palest pink, is the most remarkable sequence in Watteau. The graduation of this colour is very striking. Many of his cavaliers, for example, wear deep red velvet caps; their tunics are of crimson, slashed with openings through which a paler shade peeps out. Their trunk-hose and stockings are pink or pinky-white; and on their shoes are deep red bows, corresponding with the rosettes at the knees, and with their caps. The effect is splendid, as in *La Gamme d'Amour*—quite the most spontaneous in *motif* and colour of all the Master's works.

Giorgione and Tintoretto gave Watteau his saffron, hence yellow is a prevailing colour in the dresses of his ladies—yellow grading from palest canary to golden buttercup. Yellow too peeps through openings in the bosoms and sleeves of his pale purple and soft brown costumes, and produces the rich effect of what is called shot-silk.

One of the most interesting of Watteau Character-figures is *La Finette*,—in the Louvre. The girl wears a dress the colour of which it would be difficult to decide. This peculiar hue is seen also in the slashed tunic of *Le Lorgneur*. It gives the idea, that having tried the effect of one colour, and being dissatisfied, the painter superimposed another tone before the first was dry.

It is very interesting to note that only Rembrandt and Velazquez have the same shade. Perhaps all three Masters produced a like effect by using a squandered palette!

One of his colours was entirely his own, and created

by him—his pearly, creamy white, like an opal taking reflections from all around. This is very splendidly displayed in his Character-figure of *Gilles*. In his first creations *Gilles* is clothed in creamy white, with stripes of blue and pink showing beneath. This manner was abandoned early; for the effect produced was too much like the gay costume of *Mezzetin*, whose tunic of white has slashings of pink and blue. The transition may be easily traced from the embryo *Comédiens Italiens* of Watteau's boyhood to the fully-developed and superb *Grand Gilles*, through all the renderings of this captivating subject. No one could handle great masses of white in brilliant open air light as did Watteau.

Then volumes might be written about the superb and living "carnations" of the Master. His teachers were undoubtedly Titian, Correggio, and Veronese. Subtle reality, with a gloss of gold upon it, was the amber flesh-tint of the great Venetians. Watteau caught it, and breathed life and grace into it.

La Toilette, in the Wallace Collection, is a fine example, and handled with perfect taste. "There is," writes d'Argenville, "no more beautiful piece of flesh-painting to be found even among the Venetians." His smallest faces and most delicate hands are painted with nervous realism. The sanguine touch, of the exactly pencilled man's hand exciting the strings of his guitar, is registered upon the pulsating bosom, and blushing cheeks of the responsive fair one.

His landscapes and forest scenes are very lovely; generally representing the luxuriance of summer and autumn, glowing with golden sunshine.

Watteau's brilliance in colour is all the more remark-

Mansell photo] [*Wallace Collection*

LE RETOUR DE CHASSE

able when we learn how he worked. He used to daub his canvas, or his panel, or his copper-plate all over with *huile grasse*, and paint on the top of it! He seldom cleaned his palette. His oil-pot was full of dust and dirt, and mixed with the washings of his brushes!

TOUCH

Mantz compares Watteau's *lightness* of touch to "the almost imperceptible brush of the petals of a flower caused by an alighting butterfly, or by the wing of a flying bird!" His clouds are suggestive of shadows rather than the shadows themselves. His verdant lawns and grassy knolls are flecked with delicate wild flowers. His beauties have a sort of *désinvolture*, which is simply exquisite. It is the airy nothing which gives woman her coquetry, and creates an attraction far more powerful than that of mere physical beauty.

Is there not a charm quite fascinating in their arched lips, as with eyes bent on love and pleasure, his ladies wander with their lovers towards leafy glades, or bestow themselves easily and gracefully upon the green-sward?

The little figures of Watteau are instinct with life—we almost expect to hear them speak to us with the voices of marionettes.

Watteau's excellence consists in a touch, delicate and light, fresh and flowing, which proclaims a sprightly imagination, a perception and a clear expression of shades of character, and the charm of elegance and grace. This beautiful characteristic of the Master,—lightness of touch,—is nowhere better seen than in his pastels and partly-coloured sketches. In them we are able to

realize how it was possible for an artist working as Watteau did, *with the point of a full brush*, to create a fairyland!

Of *La Finette* and her *espièglerie* it has been said: "A une réalité choisie, cette peinture mêle quelquechose qui semble venu du pays des fées." This "something" from fairyland Watteau seized upon, giving it only just so much consistence as was necessary for expression. To "le sens du gracieux, de l'indolent, de l'attenué," he added a sense of virile strength and character which makes his work breathe with health and beauty.

In the portraits of Watteau by himself very noticeable are the extreme delicacy and nervous articulation of his hands. Thin and long and graceful, they lend themselves to sensitive touch and fine manipulation. Yet there is manifest in their anatomy a power of grasp and a force of movement, swift and masterful. An imagination, almost eerie in its intensity, set these motors in action.

Strokes long and broad, and well nourished by a liberal palette, mark masterly execution. An almost impressionist manner separates blade from blade of flower-decked grassy bank. Minute fragments or splashes of moist colour seem to have been merely blown just where they listed, and to have settled just where they were wanted. Everything is attuned to the mood of the moment,—*l'heure exquisse.*

One may almost detect the changes of expression upon the faces of his ladies and their lovers; as surprise, delight, satiety, and scorn, in turn betray themselves. The blush, the smile, the appeal, and the frown are all there; and lovers' eyes look into one another as actually

as in real life. All this and more may be seen, and enjoyed in that delicious suite of Love Romances,—*L'Amour Paisible*, *La Leçon d'Amour*, *L'Amour de Campagne*, *La Gamme d'Amour*, and *La Fête d'Amour*.

Very much too may be noted of Watteau's delicacy of touch in some of his military pictures, no less than in his series of peasant scenes. Everywhere the artist and the art-lover alike rejoice in *les coulées grasses de son pinceau*, and apply, as did Mariette, to every bit of Watteau's work the graceful term—*une exquisse légère*.

ILLUMINATION

Watteau painted the colour of the air, not merely objects. His richest effects are those of reflection, and the gradation of flashes of light through breaks in thick foliage. "His masterpieces are festivals," writes Mollett, "not only of *galanterie*, they are also feasts of light." His use of broken tones,—as in the delicious *L'Aimante inquiète*,—is as much a characteristic as his exuberance of vivid colour. The iridescence, so to speak, of delicate and changeful hues is astonishing. The lighting-up of his pictures is very striking; it has all the brilliant effect of the footlights at a theatre. The illumination seems to issue from some source between the beholder and the scene,—the scene and its characters reflecting it back, and producing no dark shadows.

Two pictures in the Wallace Collection are fine examples of this treatment,—the *Amusements Champêtres* and *La Fontaine*. In the former, we see through and through the sylvan glades, the light being reflected by the sheeny bark of the big tree stems. In the latter,

the principal group is transfigured by the atmosphere, and is mirrored by the limpid water.

Watteau is the poet-painter of ideal day-dreams. His transparency is as sweet and as free as the illuminating and vivifying breath of heaven. His people and his landscapes are effulgent with the brilliance of high noon, and rejoice with "the god in the car." Not less enchanting are his night-effects:—

> "Tout en chantant sur le monde mineur
> L'Amour vainquer, et la vie opportune.
> Ils n'ont pas l'air de croire à leur bonheur
> Et leur chanson se mêle *en clair de lune*."

The illumination of Watteau's pictures is, perhaps, the most striking of all his characteristics, so far as his finished work is concerned. His *Gilles* is something of a sartorial lighthouse,—the explosion of dazzling white light is quite remarkable, and it proceeds from his shaking habiliments.

Columbine too, or his principal dancing lady, actually seems to shake glittering rays out of her extended skirt.

The slashed sleeves of his cavaliers are like gleaming lanterns flashing out, at every turn, blues and pinks and greens and yellows. The jaunty bows of his ladies are little traps of sunshine, and, by reflexion, delicately paint the fair ones' "carnations" with rare *nuances* of colour.

In Watteau's landscapes we have all the effects of brilliant summer days,—the glancing sunbeam of early morning, the dazzling glow of high noon, the shimmery effect of heated afternoon, and the triumph of golden sunset.

Sometimes it is eventide, and the calm of the vesper hour bathes the atmosphere in onduous vapours. The

Retour de Chasse,—in the Wallace Collection,—and *Une Fête Vénitienne*,—at Edinburgh,—exhibit this dreamy dalliance. Silvery moonlight, too, mingles in his golden sunshine,—as we know it on the Riviera,—and we recognize the witching hour in *Les Noces*,—at the Soane Museum. Then, too, Watteau's superb effects of artificial light,—the flaring torches in *L'Amour au Théâtre Italien*,—produce an effect as brilliant as it is unique; the flame and the smoke are mirrored in the faces and dresses of the troupe.

Among his landscapes none excel in beauty and illumination. *L'Indiscret*, *Le Bosquet de Bacchus*, and *L'Accord Parfait*,—engraved respectively by Aubert, Cochin, and Bavin. In the last picture,—an old man flautist and a fair girl attendant,—the very leaves of the trees are glittering atoms of light.

All this is the more remarkable when we consider that Watteau's native Valenciennes skies were quite as gray as are our own in Great Britain. Paris, indeed, might have been "La Ville Lumière" then, as now she likes to call herself.

The source, however, of this delicious and convincing characteristic,—Illumination,—may be discovered in the jejune disposition of the Master. His temper was ever out of touch with his environment, and the irony of his isolation caused him to paint, not what he actually felt and saw, but rather what he dreamed of—an ethereal Paradise. O blissful habitation of happy Cytherians, where sun and moon, breeze and calm, foliage and flower, enshrine Venus and her Loves,—nude but never naked,—among mortals blessed with health, and youth, and beauty too; and bedight in garments luminous and gay.

COSTUME

The question of dress is all-important in the art of Watteau; it is quite his most interesting characteristic. He delighted to clothe his beautiful and chaste little figures in harmony with the passions and emotions he wished to portray, or in accordance with the characters they represented. Each personification is associated with proper, — perhaps conventional, — sartorial embellishments. For example, Harlequin, with his many moods, is always in mosaic; Gilles, or Pierrot, strutting and uncertain, wears a ruff and long, open sleeves; Pantaloon, aged and timid, is in neutral tint; Columbine, fair and joyous, is arrayed in saffron or pinky white, and adorned with lace. The Italian Comedians had a subtle fascination for Watteau his life through. He created a distinct style in their representation, which has remained a canon of art ever since.

In the *Fêtes Galantes* the Master revelled in radiant satins, and the ever-changing effects of shot-silk and shimmery stuff. His cavaliers and ladies exhibit the thousand and one details of mode and texture. The spangles upon the doublets and tunics, and the lace of the ruffles give distinction to his cavaliers. The rosettes at the breeches-knees, and upon the pointed shoes, have their purpose and their charm. The flowers interlacing the locks, or nestling upon the open bosoms of his beauties, are arranged with exact taste.

If the happy groups which people the canvases of Watteau do not wear the actual historical costumes of the period; and if he has introduced into their habiliments

fancies suited to their manner of love-making, is it not because the life of the eighteenth century needed such a teacher of beauty and decorum? When reality is so nearly akin to ideality, is not caprice the divine right of the artist?

Watteau and his pupils had the *entrée-en-famille* as well as the *entrée à la Cour*. The following anecdote reveals the fashion of the day in its *sanctum sanctorum*. Madame de Grignon, writing to her daughter, Madame de Simiane, says: "Nothing can be more delightful than to assist at the toilet of Madame la Duchesse (de Bourgogne) and to watch her arrange her hair. I was present the other day. She rose at half-past twelve, put on her dressing-gown, and set to work to eat a *meringue*, and then to trim her hair. She curled and powdered it herself, eating meanwhile, her fingers holding alternately the puff and the *meringue*. She eat the powder and sugared her hair. The whole formed an excellent breakfast and charming coiffure!" These interesting toilettes, which resemble the morrows of resplendent balls, but are merely the dawns of ordinary days, endowed the painter with all the liberties of the *Masque*. If Watteau and his followers do seem to abuse at all their freedom, the very spirit and grace which they impart leave no room for complaint or protest."

Mariette, in his "Abecedario," thus sums up his estimate of the Art of Watteau: "His touch and the *vaguezze* of his landscapes are charming. His colour is true and pure. His figures have all the delicacy and all the precision that one could desire. His skies are soft, gentle, and varied. His trees are foliaged and disposed with true art. His sites and landscapes are admirable, and

his terraces,—the undulating foreground,—have natural truthfulness, as have also his animals and his flowers. The "carnations" of his figures are animated and *douillette.* The stuffs of his draperies are rich and silky; but they are made soft with beautiful pleats, and their colours are bright and *rayé.*"

It is no slight praise to say that Watteau knew exactly what he aimed at, and that he succeeded in attaining his object. His Art stands alone as the essence of fashion, elegance and *entrain.* His great reputation rests upon his unrivalled grace in depicting the life and movement of his time. His pastoral scenes, or scenes wherein the distractions of Society are portrayed, are invested with a subtle charm of originality quite unknown in the art of his predecessors.

Watteau was a great painter; an inventor and a creator; the acknowledged Head and Master of the delightful School of Painters of the *Fêtes Galantes.*

CHAPTER XII

THE SCHOOL OF WATTEAU

WATTEAU'S success was so pronounced, and his fame so extended, that he did not lack imitators and pupils. He was the acknowledged Master-painter of the eighteenth century.

His contemporaries hailed him as the founder of a new School. His very title, "Peintre des Fêtes Galantes,"

was an absolute novelty is the annals of the Academy ; and it must have caused searchings of heart to all the orthodox members.

His influence was quite as telling upon his own age, and upon that which followed, as was that of the very greatest masters.

He was " Le Diamant Parangon de l'Art Française."

Among his greater followers there stand out :

1. JEAN FRANÇOIS DE TROY, who, in his *genre* scenes of the life and amusements of the Regency, worked after the grace and piquancy of the Master. His *Alarm*,—in the Jones Bequest, at the Victoria and Albert Museum, in London,—was until quite recently ascribed to Watteau. It is a beautiful composition, full of the Master's characteristics.

2. FRANÇOIS BOUCHER,—the " Prince of Decorative Painters,"—copied Watteau constantly. Some of his best subjects are actually enlargements of the Master's ideas. Many of his *Pastorales* are quite after his manner. His Chinese subjects and his decorative borders are distinctly imitations of the Master's work at La Muette and elsewhere.

3. CHARLES A. COYPEL, in his profiles and his " carnations," reproduced some of Watteau's most beautiful characteristics. His *Concert d'Amour*,—belonging to M. Gimpel,—for example, might for composition, colour, and illumination pass muster as a " Watteau."

4. JEAN HONORÉ FRAGONARD excites the admiration of all art-lovers by his exquisite drawing, touch, and colour. His compositions are very much like those of Watteau. In his lovely *Foire de Saint Cloud*,—belonging to M. Léopold Goldschmidt,—he has painted the colour of the air.

5. CHARLES VAN LOO has strictly imitated Watteau in his *Fêtes Galantes* and his character-figure of *Mezzetin.* His *Toilette de Venus* is almost an exact copy of the Master's *chef-d'œuvre* in the Wallace Collection. His flesh tints and his poses are like the Master's.

6. JEAN BAPTISTE SIMÉON CHARDIN in his *coiffures*, hands, and the folds of his costumes; no less than in his brilliant colours, and careful drawing, has quite caught Watteau's charm and *petit genre.* His treatment also of light and shade strikingly shows the Master's influence.

7. JEAN BAPTISTE GREUZE,—although perhaps best known to British lovers of Art as a delineator of young girl beauty,—has left a great many beautiful *genre* scenes from middle-class life and country scenes. His composition and touch are much like Watteau's, as are his "carnations" and his animation.

Watteau's most intimate pupils were Nicholas Lancret and Jean Baptiste Joseph Pater.

Among the better known men who belong to his School were, Philippe Meusnier, Pierre Angelis, Jacques de la Joue, Philippe Mercier, Étienne Jeaurat, Cornelis Troost, Bonaventura De Bar, Joseph François Nollekens, Jean Étienne Liotard, Pierre Antoine Quillert, Michael Barthélemy Ollivier, Charles Domenique Joseph Eisen, Nicolas Lafrensen, Nicolas Antoine Taunay and François Louis Joseph Watteau.

Étienne Aubry, Louis L. Boilly, Jean B. Huet, Antoine Pesne, Louis R. Trinquesse, and Pierre A. Wille, although pupils and imitators of other masters, show distinctly, in their works, the influence of Watteau.

These, and others, both in France and in Flanders,

were painters of the same vein: "that of lightness of decorum, the pleasures of music and the dance, the elegancies of light refreshments, the attractiveness of comedy and of dress, the beauty of the nude, the glow of healthy life, and the piquancy of delightful *galanteries*, fun, frivolity, and fashion, with no suggestiveness of an aftermath of suffering, or even of regret." The influence of Watteau was immense, not only in France, but among artists everywhere. Imbued by something of his inspiration, the cold and classical methods of his time yielded to the warmth and naturalness of his style.

His brief sojourn in England was not without its influence upon British art and artists. Indeed, he exercised a marked force; so far as imagination, originality, humour, and colour are concerned. There was no native talent of such distinction and character as his. Copyists he had by the score, and his work affected even the greatest masters of the British School. Conspicuous among these stands out Gainsborough, whose style, composition, and attractiveness owe much to the influence of the great French painter. His masterpiece, *Perdita*, in the Wallace Collection, is quite *à la Watteau;* not only in the treatment of the foliage and the landscape, but also in the easy pose of the fair but frail actress. The Suffolk trees are quite like those in the Luxembourg Gardens, and Perdita is reminiscent of "La Montague"!

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The brief biographies which follow add to the fame of the great Master-painter of *Les Fêtes Galantes.*

I. NICOLAS LANCRET

Born in Paris on January 22nd, 1690. His parents were in a humble position; although they belonged to a respectable family, whose name had figured in the roll of "La Cordonnerie" or Shoemakers' Guild, for more than two hundred years. His father was a coachman, but dying when Nicolas was only six years old, the boy was entrusted to the care of an uncle. This man was an engraver, and when the boy was old enough he instructed him in the mysteries of that art. As he grew he developed considerable talent in designing and drawing, and ultimately took to painting in colours. At fifteen his ambition and his diligence were rewarded by admission as a pupil to the studio of M. Pierre d'Ulin, a professor at the Academy.

Nicolas did not remain long with d'Ulin, whose methods and work were not in accord with the young painter's ideas. When he was eighteen, he attached himself to M. Claude Gillot, and in his studio he remained some years. To this master the lad owed much of his success in correctness of design, grace of outline, and animation in detail.

Whilst with M. Gillot, Lancret got mixed up in various student escapades. A coterie, or club, led by Le Moine and Roettiers, was broken up in 1708, and the ringleaders were expelled for *insultes dans l'École!*

Thrown into contact with Watteau at M. Gillot's, he was greatly attracted by his style, which he began to imitate. At Watteau's suggestion he left his old master, and devoted himself, heart and soul, to the methods of

LANCRET

[*Musée, Nantes*

LA CAMARGO

the Valenciennes painter. A warm friendship sprang up between the two young artists. Their temperaments, however, were quite dissimilar, for, whilst Lancret did not conceal his admiration for Watteau, and paid him the compliment of close imitation; Watteau, on his part, betrayed ill-natured jealousy of his comrade. Matters came to a head when Lancret painted some pictures exactly like Watteau's, and displayed them at Sirois's. Everybody thought they were by Watteau, and he was furious. "Since you have got so far," he tauntingly said to him, "I must serve you in another way," —and he broke away from his friend.

Lancret grieved greatly over the rupture, and strove all he could to reassure Watteau. The breach, however, widened, and Watteau became hostile. Nothing vexed him more than Lancret's success. "Oh, yes," he answered, speaking of Lancret, "he is the most perfect of my apes!"

M. de Crozat sympathized with Lancret, and sent him to his château at Montmorency, saying to him, "Well, perhaps you are rather too Parisian, you should copy nature." Acting upon this advice, the artist in summer-time was accustomed to take his sketch-book into the country around Paris; whilst in the winter he worked assiduously in the Life-school of the Academy.

In 1714 his two first pictures of importance appeared,—*Le Bal Champêtre* and *Une Danse dans un Bosquet.* Both of them gave indications of characterization, freed somewhat from the overpowering influence of Watteau. He was a laborious worker, and allowed himself little leisure. He was, however, an *habitué* of the Opera and of *La Comédie Française.* He loved actresses, and among

his most intimate friends were Camargo, Mollinet, Sallée, and Grandval,—all famous members of the *corps de ballet.* La Camargo, in particular, exercised a great fascination over the young artist. Marianne de Cuppi de Camargo was the daughter of a Spanish Grandee, as proud as he was poor. It was said, "she came into the world dancing"; at any rate, her *début*, at the Grand Opera, created an immense sensation. Her beauty and her dancing were beyond anything that had ever been seen in Paris. The whole city went wild over her; the King and all the Court made love to her. Lancret, Pater, and Van Loo painted her over and over again. Lancret's portrait at Nantes is one of his most charming, and, at the same time, most highly finished pictures. Even Voltaire,—cynical and sinister,—dedicated his Muse to her:—

"Ah! Camargo que vous êtes brillante!
* * * * *
Les Nymphes sautent comme vous!"

Lancret was received at the Academy on March 24th, 1719, under the title of "Peintre des Fêtes Galantes,"—just as Watteau had been two years before. One of his *morceaux de Réception,—Une Conversation Galante,*—is in the Wallace Collection.

Lancret never left Paris, and although he moved many times, he always fixed his abode under the shadow of the Louvre. His earliest lodging was on the Pont Neuf, at the sign of Les Deux Bourses. At his Reception he removed to better quarters at Le Lion d'Or. In 1724 he was in the Rue d'Horloge, at La Croix des Diamants.

Lancret's personality was attractive. He was tall and handsome, with the manners of a gentleman. D'Argen-

LANCRET

Mansell photo] [*Wallace Collection*

LA CAMARGO DANSANT

ville, who was one of his contemporaries and knew him well, represents him as "a serious character, but of an affable disposition." His amiability and good address assisted him in making his way into the best society. He attracted the goodwill of those around him, by his gentleness; and their esteem, by his probity. Lancret shone where Watteau failed. He had an ever-growing *clientèle* of fashionable people. His models were, for the most part, found in the resorts of Society.

The Marquis de Beringhen, first Equerry of the King, employed Lancret to paint *Les Quatres Saisons* in the salon of his hôtel. These were so admirably done that the attention of M. de Boullongne, "Intendant des Ordres du Roi," was drawn to them.

The decorations of a very beautiful Salon by Lancret were sold in 1896. They came from a house at the corner of the Rue de la Paix and the Place Vendôme in Paris. In 1731 this house was purchased by M. de Boullongne, by order of Louis XV.; who also commissioned Lancret,—then forty years old, and at the very best and purest period of his art,—to paint twelve panels. Of the larger pictures, *La Balançoire* is the best. Nothing more beautiful or animated ever came from the painter's hands. There is a good study for this in the Print Room of the British Museum. One of the smaller subjects, *La Femme au Parasol*, has a border of exquisite arabesques. *L'Oiseau* and *Le Jouer de Cornemuse* and *Le Sommeil de la Bergère* are all marked by the painter's charming characteristics.

Lancret's success led to his presentation to the King. He was commanded to Versailles, and instructed to paint in the salle-à-manger, *Une Collation dans un Jardin*;

in the Salon d'Apollon, four panels of *Fêtes Galantes*; and in the vestibule, a *Chasse aux Léopards*,—a naked man attacked by leopards.

In 1735 Lancret was elevated to the rank of "Conseiller de l'Académie." Among Lancret's patrons was M. J. F. de la Faye, a distinguished diplomatist, and a Mæcenas of the eighteenth century. He was so delighted, it is said, by the brilliant way in which the artist executed a small commission for him, that he doubled the price which had been agreed upon!

Lancret thus became quite the vogue; his pictures were in great demand, and found places in almost all the private collections. Success did not spoil him, for he still continued his systematic visits, in company with his brother-artist, Le Moine, to the great Galleries. There he acquired, day by day, greater facility in composition, colour, and perspective. He also studied very carefully the attitudes, gestures, and costumes of the ladies he met daily, trailing their showy draperies in the gardens of the Tuileries. Very often, when a passing figure took his fancy, he would, there and then, add it to his *répertoire*.

In 1740, having exhausted most of the pleasures, and experienced many of the discomforts of a life *en garçon*, Lancret turned his attention to matrimony. Beauty he could have had for the asking; and certainly, like Rigaud, he had no admiration for plain women, though he hardly went, as he did, the length of refusing to paint an ugly woman!

Among his associates was M. Boursault, son of the comic poet of that name. He had a pretty daughter, who had various accomplishments. She was much

Gray photo] [Wallace Collection

UNE CONVERSATION GALANTE

younger than the artist, and her family did not approve the union, and refused to attend the marriage. Nevertheless Marie Boursault accepted Lancret, and made him an excellent wife. Their married life was very happy, but all too short. Lancret's health began to give way; the incessant toil of forty years had undermined his constitution. He became a confirmed invalid, but his wife soothed his sufferings by her devoted love and care.

On September 14th, 1743, Nicolas Lancret breathed his last, in his well-beloved Paris, at the comparatively early age of fifty-three.

Lancret has been called the "Art-child of Watteau." Less striking than his Master, he was more painstaking, and his execution was more precise. His pictures lack Watteau's golden glow, and he failed to invest his work with the Master's airy gracefulness. Although very many of his paintings have been mistaken for Watteau's, close examination shows less delicacy of drawing and less brilliant colouring. Lancret, on the other hand, never exaggerated, although his freedom was great. If Watteau was the "poet-painter of the eighteenth century," his pupil was its prose-artist. The attraction and delight in Lancret's compositions are substantial. His dominant colour is a delightful silver-gray, subdued, honest, and life-like. To great truth and naturalness he added good execution. His figures are well grouped, and are lively and agreeable. The games and pastimes of the period furnished him with fruitful inspirations. Whether his subject is blind man's buff, or skittles; an archer shooting his arrow, or a fair lady in a swing; it is full of animation and movement. The various situations

created, found in him a delineator, at once exact and chaste. Quite charming, too, are his portrayals of the elegant figures of the dance; as in the two beautiful pictures in the Wallace Collection, *Mademoiselle Camargo Dancing* and *The Revels.* Watteau's Art was displayed in elegant and restful pose; Lancret's in easy and graceful movement.

The outstanding characteristics of Lancret's Art are: (1) Correct design; (2) Grace of outline; (3) Admirable colouring; (4) Mastery of light; (5) Truthful details; (6) Splendid finish. His work is attractive in a high degree, and is expressive of the lightness and brilliancy of the age in which he lived.

II. JEAN BAPTISTE JOSEPH PATER

Pater, or, as some writers spell it, Parterre, was born at Valenciennes on December 29th, 1695. He was the eldest of four children. His father was a wood-carver of no especial mark. He and his family were friendly with the Watteaus, and when young Jean began to exhibit artistic predilections an additional bond of sympathy was created. The boy received his first grounding in art principles from his father, who gave him lessons in drawing. He also received much encouragement from M. C. Gérin.

M. Pater being called upon to work in Paris took his young son with him, though he was no more than eleven years old. No doubt it naturally occurred to him that Jean Antoine Watteau, who was making his way at M. Claude Gillot's, would be able to give him a

Mansell photo] [*Wallace Collection*

UNE FÊTE GALANTE

helping hand. The lad was confided to his fellow-townsman's care, and for a time everything went well. But Watteau began to show ill-humour towards his young companion. Jean bore this patiently, but the petulance, severity, and ill-nature of his Master at length determined him to seek other quarters. Gérsaint, who knew the young lad well, was struck with his dignified bearing, and greatly sympathized with him. He even spoke of Watteau with affection and admiration.

Abandoned to his own devices he became a prey to nervousness and misery; and the fear of failure haunted him. At Valenciennes he had been made much of; but in Paris, he was of no account, and he took a violent dislike to the satire and cynicism of the Parisians. He became shy and reserved; and withdrew from all intercourse with his fellows, imitating in this also his Master His sole aim was work,—work without cessation,—anxious, apparently, to work much rather than well. In 1717 he was twenty-two years old, and already doing well as a painter.

Although he rejected all idea of rivalry with Watteau, still he imitated his style in every possible way. His pictures were tavern scenes, Italian comedians, portraits, —for the most part of middle-class subjects,—*Conversations d'Amour*, and *Fêtes Galantes*. Unlike his Master and Nicolas Lancret, who revelled in portraying the pleasures and frivolities of the *beau monde*, Pater laid himself out especially to depict the lives and loves of the *bourgeoisie riche*. This purpose is strikingly shown in the radiant *Fête Champêtre* at the Victoria and Albert Museum.

Very few particulars of Pater's sojourn in Paris are

preserved. Gérsaint, in his "Catalogue Raisonné," has a short notice of the artist's career. "Pater," he says, "was born with the colour which is natural to the Flemish. He had in him everything which goes to make an excellent painter; but his intense craving for money caused him to devote no time to the very necessary elements of drawing and study. He allowed himself no relaxation and no amusement." He rarely left his studio.

Into his life entered no romance such as associated Watteau and "La Montague," or Lancret and "La Camargo." So far as we know he never married, but lived the life of a recluse. He had an immense number of patrons, so much so that he could not keep up with their demands. Among them was M. Blondel de Gagny, one of the many *amateurs et connaisseurs* who made their headquarters in Paris, and encouraged struggling artists. He saw some of Pater's work, admired it, and became his friend. For him Pater painted what is one of his best, if not quite his best picture, *Le Bal.* M. de Gagny paid the artist handsomely for this picture; but what was more important, introduced him to M. de Julienne, and to M. de Crozat, and other rich collectors.

There was at this time a great rage in Paris for decorative designs and *genre* subjects, illustrative of "Les Contes de la Fontaine." This exactly suited Pater, who painted no less than twenty-eight pictures,—with many replicas, —all of which have been engraved. Another class of subjects was also in vogue,—"Les Romans Comiques de Scarron." Paul Scarron was born in Paris in 1610. He married Françoise d'Aubigné, afterwards the famous Madame de Maintenon. These offered him opportunities for the display of a natural, Teniers-Hogarth *genre*,

[*National Gallery of Scotland*

LES BAIGNEUSES

tempered by the more refined influence of Watteau in his treatment of the "Italian Comedians." Pater painted sixteen of this series, and they were snapped up at once by buyers, who paid really very high prices for them.

In the spring of 1721, Watteau, who felt his end approaching, repented of his injustice, frankly owning that he feared the possible development of his pupil's talent. He sent for Pater to join him at Nogent-sur-Marne; and, by way of making some amends, caused him to work under his eye, giving him daily instruction, and revealing to him his peculiar characteristics.

Pater was overjoyed at the reconciliation, and profited greatly by this arrangement. He declared, after Watteau's death, that "it was the only fruitful teaching he had ever received." What drawings of Pater are in existence, are the fruit of this brief course of instruction. They were executed after Watteau's favourite manner,—in vermilion on creamy white paper,—and many of them exhibit the greatest care and finish.

Pater was admitted a member of the Academy on December 29th, 1728,—his thirty-third birthday,—under the title of "Peintre des Sujets Modernes." His most important *Pièce de Réception* is entitled *Réjouissance des Soldats*, and is remarkably like Watteau's military subjects.

Of the last few years of Pater's life we have absolutely no records. His work still progressed, but the execution was vastly improved. His *Portrait de Mademoiselle d'Angeville*,—described by C. Blanc,—was a masterpiece, and was engraved by Le Bas. He died, actually of wear and tear, alone and unbefriended, at his humble lodging near the Pont Neuf, on the 25th of July, 1736. The

comfortable competency, for which he had laboured, and for which he had denied himself the pleasures of life, he never enjoyed. It appeared as though he had failed to realize the maxim: "Vivre pauvre enfin de mourir riche."

Although high rank has been accorded to Pater as a painter of the *Fêtes Galantes*, his Art cannot be regarded as more than an echo of that of his Master. In subject and composition he was almost a slavish imitator of the "Maistre-Peintre." His drawing is inferior, and his touch far less delicate. His groups are well arranged, but are wanting in animation. His heads are uninteresting and lack expression.

Nevertheless, he had several good points, and his chief characteristics are:—(1) Evenness and brilliancy in general tone; (2) Delicacy and sparkle of colour; (3) Good perspective; (4) Transparency and atmosphere; (5) Accuracy in landscape and buildings.

The greatest compliment which can be paid Pater,—and one which he himself would have valued very highly,—is that he succeeded so well in copying the method and manner of Watteau, that very many works, undoubtedly by him, are to this day, ascribed to the Master-painter of the *Fêtes Galantes*.

III. PHILIPPE MEUSNIER

Born in Paris in 1655. Meusnier cannot strictly be called a pupil of Watteau; but his paintings include many landscapes exactly after the manner of the Master. The intimacy between the two artists was of a very close character, so much so, that both Watteau and Pater

PATER

Gray photo] [*Wallace Collection*

UNE CONVERSATION GALANTE

painted figures in his landscapes—*étoffé*, as this kind of collaboration was called. Meusnier went to Rome, where he perfected himself in perspective. He made church interiors a speciality. Returning to Paris he was much in request for the decoration of houses. Both Louis XIV. and Louis XV. patronized him. By the former he was, in 1680, commissioned to decorate the ceiling of the chapel at Versailles. In 1702 he was received at the Academy; his Reception picture being *Un Paysage vu à travers d'une Arcade.* His election as *Conseiller* took place in 1703, and as *Trésorier* in 1719.

In the Nancy Museum are two pictures by Meusnier: *L'Interieur d'un Palais*, with many figures *à la Watteau*, and *Une Galerie en plein air*, similarly enriched. The painter died in 1734; leaving, among other children, a son, who was a pupil of Largillière.

IV. PIERRE ANGELIS, OR ANGILLIS

Born at Dunkirk in 1685. After learning the rudiments of painting in his native town, he visited Flanders and Germany. At Berlin and Düsseldorf he improved himself greatly by studying the old masters in the Electoral Galleries. He settled at Antwerp, where he became Master of the Guild of Saint Luke in 1715 and 1716. There he painted *Conversations* and landscapes with figures, in imitation of Teniers and Watteau. Later on he imitated Rubens and Van Dyck, and copied their styles very closely, and also that of Snyders. Leaving Antwerp, Angelis visited England, where he remained many years, and executed a great

number of drawings and pictures. In 1728 he went to Rome, where he gave himself up entirely to his art; so much so that he was looked upon as unsocial and even morose. His work, however, was greatly in request, and he amassed a considerable fortune. Angelis left Rome in 1731, and returned to his native land. He settled at Rennes.

His style was good and his execution graceful. He exhibited more grace than Teniers, and was more natural than Watteau. His pencil was easy, light, and flowing; but his colour was somewhat feeble and nerveless.

A pair of small cabinet pictures of his, *The Fish Market*, and *The Fruit and Vegetable Market*, were sold at the Strawberry Hill sale in 1842. At the British Museum are three drawings, all excellent in composition, *The Capture; Trial; and Attempted Escape of King Charles I.* At Kensington Palace is a charming little picture by Angelis, *An Institution of the Order of the Garter by Queen Anne.* The grouping and colouring are good. Angelis died at Rennes in 1734.

V. JACQUES DE LA JOUE OR DE LAJOUE

Born in Paris in 1687. He studied architecture, and was admitted a member of the Academy in 1721. Several very excellent paintings may be seen in the French picture galleries by him, with natty little figures after Watteau and Lancret. In the Versailles Museum are two charming compositions, *Le Retour de Chasse* and *Un Paysage avec Figures.* The Mühlbacher Collection in Paris, in 1899, had two pictures by de Lajoue, *La Danse*, with the *Bosquet de Bacchus*,—made famous by

Lindleing photo] [*Stockholm Museum*

LE JEU DE COLIN-MAILLARD

Watteau,—but with the strange conceit of Gilles in place of the merry god; and *L'Escarpolette*, a large work with something of Lancret about it. These pictures are fine compositions, and exhibit most markedly the influence of Watteau. They are enclosed in borders of ornamental work, quite beautiful and satisfactory; and show close attention to detail. Jacques de Lajoue died in Paris in 1761.

VI. PHILIPPE MERCIER

Born in Berlin in 1689. His parents were French people. His father placed him at the Academy, where he received a thorough grounding in his art under the supervision of Antoine Pesne, Court Painter to the King of Prussia. Upon attaining his majority, Mercier travelled through Italy and France, studying their various masters. On his return to Germany he settled at Hanover, where he had the good fortune to attract the notice of Frederick Prince of Wales, son of George II., King of England. In the Prince's suite Mercier came over to England, and was soon hard at work painting the portraits of members of the Royal Family. Owing to some trifling indiscretion, it is said, he lost the royal favour, and went to a mean lodging in Covent Garden. His portraits of the Princesses were mezzotinted by Simon. Among his portraits was one of Peg Woffington, which was hanging until quite recently, at the Garrick Club. In addition to portraits, Mercier painted many domestic and humorous scenes, marked by the vigour of Teniers and the refinement of Watteau. At Upton is a large picture representing a group of Bacchanals, with the features

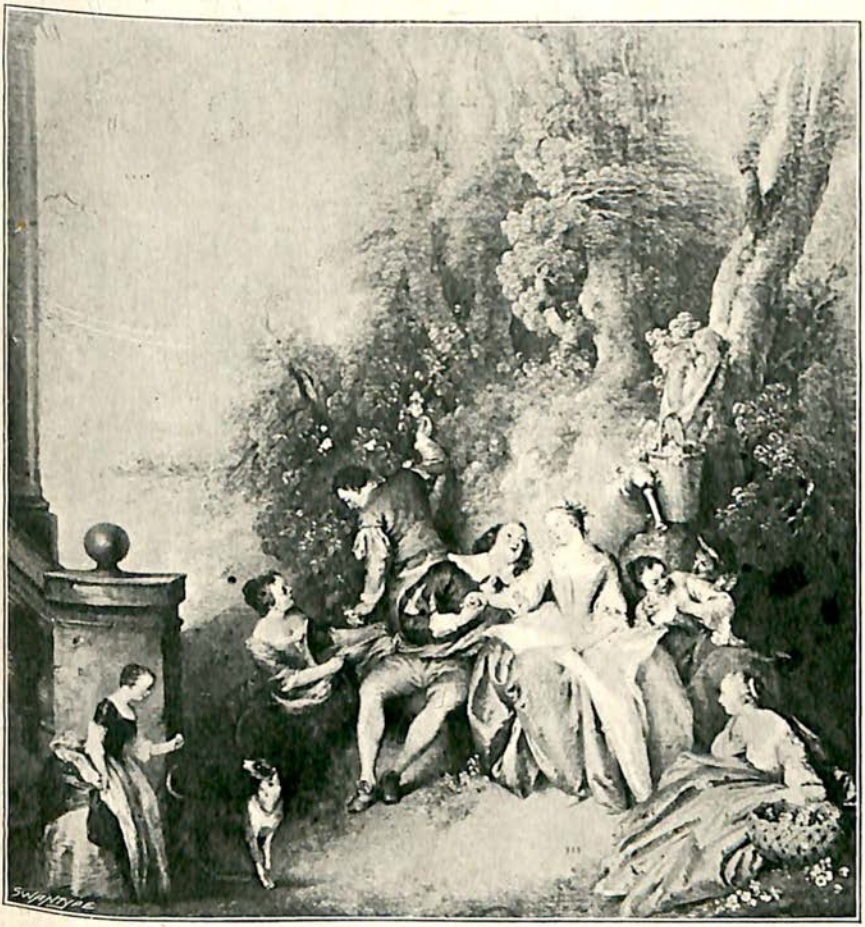
of some of the surrounding convivial squires of the period!

Many of his works were engraved by McArdell, Faber, Houston, and Ravenet. Thirty-nine of these are preserved at the British Museum. Among them the most characteristic are :—*The Juggler*, with three ladies and a child, quite in the Watteau manner; *A Girl with a Black Cat*—the girl has a sweet expression, and is delicately done; and *The Musical Family*,—an old lady and her three daughters, the former playing the 'cello,—a very cleverly worked out composition. Mercier's portrait of himself, engraved by Faber in 1735, shows him beardless and bald, with a small ear. He is attired in a dressing-gown. Quite the most splendid of Mercier's pictures is in the Louvre in Paris; it is entitled *L'Escamoteur*. For many years it was looked upon as a true Watteau; but *Mercier pinxit*, in a corner, proves its authorship. Connoisseurs consider that very many pictures, both in Great Britain and on the Continent, which have been attributed to the Master-painter, were the work of Philippe Mercier. He died in 1760.

VII. ÉTIENNE JEAURAT

Born in Paris in 1689. He became a pupil of Nicolas Vleughels, Watteau's friend, who was a native of French Flanders. From him he learnt not only much of the Flemish manner, but through direct intercourse with the Master-painter himself, imbibed the spirit of the *Fêtes Galantes*. When quite young he went to Rome, where he remained studying historical painting for some years. He was received at the Academy in 1735, and, after

PATER



[*Victoria and Albert Museum*

UNE FÊTE CHAMPÊTRE

passing through all the other posts of honour, was elected Rector in 1765. Jeaurat was appointed "Peintre du Roy" in 1767, and held for many years the position of Keeper of the Royal Pictures at Versailles.

His subjects were *genre*, country scenes, mythological and historical compositions, and portraits. He also painted many pictures in the Paris churches. The galleries of the Louvre, Besançon and Orleans, and the Hermitage at St. Petersburg, contain many examples of his work. Of his Watteauesque painting the following are the most remarkable:—*L'Amour de la Chasse; L'Amour du Vin; Un Bain des Dames; L'Indiscret; Une Pastorale; Deux Savoyards; Une Foire de Village;* and *Une Noce de Village.* The last was reproduced in tapestry at Gobelins. Mr. C. Schlesinger possesses a very striking example of Jeaurat, *Piron, Panard, Collé*,—three French poets and playwrights of the eighteenth century,—a convivial party, excellent for composition, colour, and animation.

His work is marked by spirit, but occasionally the execution is weak, and the flesh tints lack the brilliancy of the Master. Many of his historical and *genre* pictures have been engraved. Jeaurat died at Versailles in 1787.

VIII. CORNELIS TROOST

Born in Amsterdam in 1697. He was a pupil of Arnold van Boonen,—an eminent portrait painter,—who was born at Dortrecht in 1660. He painted also *genre* subjects; chiefly by candle-light. He was an excellent colourist, an exact designer, and an accomplished draftsman, alike with pencil and brush. Van Boonen was

acknowledged one of the best artists of his day. Troost profited greatly by his teaching and example. He was also a diligent student of nature. His inspirations were chiefly drawn from Teniers, Watteau and Hogarth. In the styles of these masters he painted members of the Garde du Corps, assemblies of officers and ladies, concerts, and *Conversations*. His figures are well-designed and present excellent effects. The costumes are *à la mode*, and are done very harmoniously. He was a good colourist, and his compositions are well arranged, and very spirited.

Troost excelled in comic subjects, and this section of his work is full of interest, portraying the current domestic manners and amusements of the middle class. His *Conversations* bear the impress of Watteau's influence, and are remarkable for their ease of treatment, and lightness of touch. His small pictures have all the finish of miniatures. Two paintings in the Royal Picture Gallery at the Hague are quite in the Master's manner: —*The Deceived Lovers*, and *The Wedding of Kloris and Roosje*. The former introduces Harlequin and is reminiscent of the Italian Comedians ; whilst in the latter, the marriage is celebrated by a dance in the open air, very much after the manner of *Les Noces*.

At Hampton Court is a very good example of Troost's military pictures. It represents a Guard-room with ten soldiers seated, or standing at a table, smoking and drinking. The figures are very easy in their pose, and are brilliantly coloured. These subjects very much resemble the style of Franz Hals. Troost also distinguished himself as a portrait painter. His work is still to be seen in the Halls of many of the great trading

[*Chantilly*

LE DÉJEUNER AU JAMBON

Companies of Amsterdam and Rotterdam. Some of these are of high historical value. Happily Troost signed, and dated nearly all his pictures and drawings, which are to be found in considerable numbers in the Picture Galleries of the Hague, Amsterdam, Rotterdam, Haarlem, Bamberg and Schwerin.

He worked in gouache and pastel as well as in oil. His mezzotints are of very high character, and are greatly esteemed by his countrymen.

In 1720 Troost visited Zwolle, where he married Maria van Dulin. He returned to Amsterdam, and was elected a burgess in 1726. His best work was done between 1740-1750. In the latter year he died at Amsterdam, leaving a family endowed with artistic instincts. His daughter Sara, born in 1731, became quite famous for portraits, and landscapes with figures, somewhat after the style of Watteau.

IX. BONAVENTURA DE BAR OR DES BARRES

Born in Paris in 1700. His master was Claude Hallé. His reception at the Academy is recorded in 1728; and his Reception picture, *Une Fête Champêtre*, hangs in the Louvre; as does another, entitled *La Foire de Bezon*. Very little is known of him. He died in 1729.

X. JOSEPH FRANÇOIS NOLLEKENS

Born at Antwerp, in the parish of St. Andrée, in 1702. He was the son of a painter established in London. His first master was Peter Tillemann, who

excelled in landscape and domestic subjects. He occupied himself in copying all the Watteaus that came in his way. In 1733 he came to England, and married Mary Anne Le Sacq. He worked for Lord Cobham at Howe, and for Lord Tilney. Among his pictures was *Une Conversation Galante*, an excellent imitation of the Master's work, and showing many of his strong points. His subjects were generally musical and fashionable reunions in the open air. Very many of them reproduce the landscape and park at Wanstead. Nollekens has left some very pretty pictures of children at play. At Windsor Castle there used to be a portrait of Frederick, Prince of Wales and his sisters, which indicated a talent for this style of painting. Nollekens died in 1748, and was buried at St. Anne's, Soho. He has been nicknamed "Old Nollekens," to distinguish him from his son, John Joseph, who was famous as a modeller in clay.

XI. JEAN ÉTIENNE LIOTARD

Born at Geneva in 1709. He visited Paris in 1725, and worked under Lemoine; but was much influenced by the pictures of Watteau. He executed some admirable Character-figures very greatly in the Master's manner. *Genre*, miniature and *émail* also found in him a ready exponent.

In common with other young artists Liotard made a prolonged journey through Italy, studying in the galleries of Venice, Florence, Rome and Naples. Next, he came over to England, and, after a brief sojourn in this country, he travelled to Constantinople, where he resided for five years until 1738. Very many studies of Turkish

character and dress were the result of this sojourn. Liotard next bent his steps to Vienna, and on to The Hague, where he met with his wife,—a Dutch girl of good family,—and whom he married in 1771. In 1775 he returned with his wife and children to his native city, Geneva.

Liotard was a good colourist. His compositions are remarkable for their precise contours and exact truthfulness. *La Belle Liseuse*, in the National Museum, Amsterdam, is a very beautiful picture, brilliant and natural. Among his English pictures is a *Portrait of the Countess of Coventry*,—depicted in fancy dress and seated,—with good "carnations" and easy pose. This is also at Amsterdam, as is *Le Maréchal Maurice Saxe*,—a splendid example of portraiture. At Dresden is Liotard's masterpiece in pastel—*La Chocolatière*. It is a full-length study of a serving-maid, with the pose, folds in the dress, and other characteristics of the Master, admirably done. It is dated 1745. In his native city is the best of the painter's portrait-studies,—it is of himself,—and is entitled *Liotard riant*. Nothing more natural, nor more highly finished ever came from his brush. It is in the Rath Museum. Many of his best works are distinctly Flemish, and much after the manner of Teniers, but with some of the exquisite refinement of Watteau.

Liotard's copies in colour of the classical statues of *The Three Graces*, and *Apollo and Daphne*, are in the Palazzo Borghese in Rome, and are very cleverly painted; with a lustre of marble and bronze overlying the "carnations." Liotard also is famous as an engraver. Very many excellent *eaux fortes*, with the most subtle tooling, are scattered far and wide; perhaps the most interesting is his engraving of *Le Chat Malade*,—Watteau's cele-

brated, but long-lost satirical masterpiece. Liotard was one of the Master's most admirable followers. He died at Geneva in 1788.

"La Vie et les Œuvres de Jean Étienne Liotard," by Humbert and Revilliod, with additions by Tilanin, was published at Amsterdam in 1899.

XII. PIERRE ANTOINE QUILLERT, OR QUILLARD

Born in Paris in 1711. From the age of eleven he drew so well that,—Cardinal Fleury having presented some of his work to Louis XV.,—the King granted him a *pension du Roy* of 200 livres. He became a pupil of Watteau, whose *Embarquement* had a tremendous fascination for him. Whilst studying the Master's style he made the acquaintance of a Swiss doctor, called Merveilleux, who had undertaken to write the natural history of Portugal. He was engaged by him to accompany him to Lisbon to design trees, plants, etc., for his book. Soon after his arrival he was presented to the King, who accepted one of his *Conversations*. So charmed was the monarch that he appointed Quillert "Painter to the Court," and Designer to the Academy at Lisbon, with a salary of eighty piastres a month. His chief works at Lisbon were ceilings in the Queen's apartments, and pictures in the palace of the Duca di Cadaval.

He also painted several portraits, and *Festas Galantas;* and decorated many of the Court carriages. Quillert also took up the art of engraving, and to him is due the fine engraving of the *Launch of a Ship* in 1737—the plate being dedicated to the king, John VI. The en-

graving of St. Luke for the Hall of the Confraternity of St. Luke is also by him; and the series of prints illustrating the funeral ceremonies of the Duca Nuno Olivares-Pereira. Quillert died at Lisbon in 1739.

XIII. MICHAEL BARTHÉLEMY OLLIVIER

Born at Marseilles in 1712. He was received at the Academy in Paris in 1766, as a Painter of landscape and *genre*. He was also famous as a miniaturist. The Prince de Condé appointed him his painter, and for him he executed several pictures in the style of Watteau,—whose works he was able to study in the collection of his patron. Ollivier's work is characterized by precise execution, but his colour is somewhat dull, and his touch is dry. "La Collection de Goncourt" contained some good drawings; in three chalks upon grey and blue paper, and touched up with pastel, very much in the style of the Master,—they are of women and girls seated on the grass. One, *Le Sommeil interrompu*, represents a lovely girl reclining on a couch disturbed by a little dog, and is very daintily done. At Bordeaux, in the *Musée*, is a delightful picture, which was for many years attributed to Lancret, but which has lately been discovered to have the signature "Ollivier" upon it. It is entitled *Une Famille reposant sous les arbres*. Among the figures is that of a lady in a dress *rayé* green and pink, and also a man and a girl seated on the grass, kissing. The postures are very graceful, and there is a lightness and transparency quite after the Master's best manner. The British Museum has the reproduction of a drawing by

Ollivier,—a lady in full dress with a fan, and her hair *coiffée à la Watteau.*

Ollivier visited Spain, where he painted many subjects between the years 1767-1777. These are chiefly *Conversations*,—the figures being clothed in Spanish costumes; and games and sports after the manner of Lancret, whose treatment of rapid movement Ollivier emulated. Returning to France he painted for his early patron,—the Prince of Condé,—*Une Fête Champêtre*, *Une Chasse au Cerf*, *Un Souper dans un Temple*, and *Le Portrait de Mozart*. These are all at Versailles. He also painted two *Conversations* for M. de la Festé, Intendant *des Menus plaisirs du Roy.*

In all these pictures Ollivier repeated many of "the Figures and Characters of Watteau"; and these he did with a delicacy of touch, and a brilliancy of colour quite worthy of his Master. It is said that he had a fancy for dogs; anyhow, the introduction of such animals in his paintings is quite a characteristic of his style. He pictured them with a degree of accuracy and finish only possible to a dog-lover. Perhaps Ollivier's finest picture is *Thé à l'Anglaise*; it is at Versailles, and was painted in 1773 for the Prince de Condé. Here the illumination of his figures, and their ease of pose, remind one much of Watteau. In the Louvre is an interesting replica, in which, to a composition of eighteen figures engaged in conversation and music, is introduced the boy Mozart at the piano. Gelyotte is singing and playing a guitar, and there are portraits of the Prince de Condé, the Comtesse de Boufflers, Mlle. Barazotti, and of other leaders of Parisian society.

Like other painters of note, Ollivier turned his atten-

tion to engraving, and there are many examples bearing his name in existence. Dussieux ranks Ollivier among the more important of Watteau's pupils and imitators and pairs him with Quillert; in the same way as the brilliant Lancret is mated with the painstaking Pater. These four artists were principal pillars in the school of Watteau. Ollivier died in Paris, in fairly comfortable circumstances, in 1784.

XIV. CHARLES DOMENIQUE JOSEPH EISEN

Born at Valenciennes in 1720. His father's name was François; a portrait painter of some mark, and an engraver. At the age of twenty-one he went to Paris, and entered the studio of Le Bas. His talent and his sparkling wit gained him access to the Court, where he became professor of design to Madame de Pompadour. She brought him before the notice of the King, who appointed him Painter to the Court. He was also elected *Conseiller à l'Académie de St. Luc.*

His pictures are to be seen in the galleries of Alençon, Bordeaux, and Bourg. At the latter place is a very pretty example, entitled *L'Escarpolette*,—a group of children playing,—it is signed and dated 1771. In the Musée at Bordeaux are four pictures by Eisen:—*Un Berger et une Bergère; L'Oiseleur; Villageoises dansant dans la campagne;* and *Villageoises se reposent sous un arbre.* These are excellent imitations of Lancret, but the influence of the Master is distinctly apparent. They formed part of the Collection La Caze until 1829, when they were acquired for their present habitation. "La Collection de Goncourt" contained many drawings and

etchings by Eisen, among them sixty-eight designs for the illustration of the "Contes de la Fontaine." in black and red chalk. Perhaps the best is *Henri IV. et Gabrielle d'Estrées*, surrounded by Loves. It is highly finished with black chalk and quill pen, and was engraved by Mouchy, and exhibited, along with others, in 1879 at L'École des Beaux Arts in Paris. His designs for the *édition de luxe* of "Les Fermiers Généraux," in black chalk on vellum, in the collection of the Duc d'Aumale, were published at Amsterdam in 1762.

Eisen left Paris in 1777, and went to Brussels, where he lived in poverty and suffering for twelve months. He died there in 1778. He left behind him very many beautiful designs for book bindings, and also a vast number of vignette pictures of every conceivable subject, for example:—Illustrations of Ovid's "Métamorphoses," done in 1767-1770, and Voltaire's "Henriade," done in 1771. The latter are regarded as triumphs in the art of vignette, and are done in red chalk, on cream paper mostly, quite after the manner of Watteau. It was said of Eisen:—"Il donna en petit l'idéal de coquetterie que Watteau donna en grand."

XV. NICOLAS LAFRENSEN OR LAVREINCE

Born at Stockholm in 1737. His first master or teacher was his father, whose *métier* was miniature. In 1771 he visited Paris, where he was much sought after as a portrait painter. In 1773 he returned to Sweden, when he was elected a member of the Academy of Stockholm. He became Court painter, and painted quite a number of Swedish historical pictures. In 1774 Lavreince was again

in Paris, studying the art of Watteau and his immediate followers, Pater and Lancret. His pictures of this period are certainly rather rococo, but they included some very good *Conversations* and *Fêtes Champêtres.* Among the best were *Le Billet Doux; L'École de Danse;* and *Le Bal;* now in Stockholm. The Collection Mühlbacher contains thirty drawings and many miniatures. Among the former is a very beautiful one in superb *gouache*, entitled *La Partie de Chanson*,—a composition of eight figures in a park,—it shows the inspiration and imitation of Watteau. Another example, also remarkable for its ease and lightness of touch, is called *Les Grâces Parisiennes;* it represents three girls in a landscape, and is in water-colour.

One of Lavreince's best pictures is *L'Absent*—a girl, *décolletée*, and *coiffée à la mode*, seated in a well-furnished apartment, gazing at a miniature of her absent lover. There is very much illumination in the figure, and the effects of light and shade in the folds of the dress are distinctly Watteau-like. In *Le Concert*,—a composition of thirteen figures engaged in conversation and music,—the influence of Ollivier as well as of the Master is seen. The poses are easy and graceful, and the faces are portraits. A companion picture is entitled *L'Assemblée dans un Salon.* The decoration, and the furniture of the *Salon*, and the pose and dress of the figures, are all done with the greatest care; and there is much of Watteau's illumination and lightness of touch. They are large pictures, and both were engraved by Dequevauviller.

Le Déjeuner à l'Anglais is a composition of three figures in a Salon. A couple are seated at a small table, a maid pours out tea, whilst the lady offers a lump of

sugar to a very naturally painted collie dog. This picture has been well engraved by Vidal. *Qu'en dit l'Abbé* is a delightful and piquant composition of many figures in a lady's boudoir. Some of the persons are examining a roll of brocade, whilst the Abbé casts sly glances at the lady rather than at the stuff! *Le Souvenir* has two figures in a Louis XVI. boudoir. The girl in a white lustrous dress is seated in a *bergère*, and holds in one hand a letter, and in the other a medallion. A servant girl is bending over her. This is regarded as one of the most precious of Lavreince's oil-paintings. He has left a great many pictures, studies and drawings, which have procured for his work great admiration, and which exhibit how powerful was Watteau's influence over him.

Lavreince died at Stockholm in 1807.

XVI. NICOLAS ANTOINE TAUNAY

Born in Paris, 1755. His master was B. Casanova, who was an ardent follower of Watteau, and a participant in the *Fêtes Galantes.* Taunay's name was entered at the Academy in 1784, but he never became a full Academician. Being in needy circumstances, D'Argenvilliers obtained a *Pension du Roy* for him; and, with this endowment he spent three years in Rome. In France are many of his pictures. At Montpellier, *La Fiancée de Village*, and *La Fête d'un Village*, in composition and detail, are very much like Watteau's *Les Noces* at Sir John Soane's Museum. In the same gallery is *La Gamme à boules*, quite reminiscent of Lancret's manner, with the colour of Watteau. The Louvre has two or three pictures and many drawings by Taunay.

In 1795 he was elected a Foundation Member of the Institute.

In the Collection Mühlbacher in Paris, is a very beautiful *gouache* by Taunay. It is called *La Parade*, and is a composition of many figures assembled outside a wayside inn, with the Italian comedians,—Pierrot, Scapin, Harlequin,—in the foreground, resting upon their march. It has much of the transparency and other characteristics of the Master. At the British Museum are interesting reproductions of two of his pictures, which were formerly in the Galerie du Palais Royal in Paris:—*Un Combat de Cavalerie et de Fantassins*, and *Un Port avec Vaisseux et Marchandise.* They are full of animation, and are well arranged and worked out. In the latter are many small figures *à la Watteau.* Taunay died in Paris in 1830.

XVII. FRANÇOIS LOUIS JOSEPH WATTEAU

Born at Valenciennes in 1758. He was pupil to his father Louis Joseph Watteau, who was born also at Valenciennes in 1731, and was a cousin of the Master. Louis Joseph settled at Lille, where he was Professor of Painting,—especially of the nude, at the Academy of Art. In 1774 François gained a medal of honour at the Lille Academy, and was sent to Paris to study in the great Galleries of the Capital. In spite, however, of the irresistible attraction of the old masters, François's heart went out in sympathy to the brilliant pictures of his great namesake. Returning to Lille in 1785 he exhibited some of his labours; these were compositions of landscapes with figures, Conversations and Village

Fêtes. In 1798 he succeeded his father as Professor. Thereafter he did battle scenes and grotesques, quite strikingly like the same class of work by the Master. Very many well-finished drawings and sketches by François Watteau are to be seen in Valenciennes and Lille.

In the former town may be seen, perhaps, his most attractive picture, painted in 1802. It is entitled *Un Menuet sous le Chêne*,—a composition of five figures in a landscape, excellently arranged. A couple are dancing whilst a man plays a hautboy, with two girls seated upon a bank of green sward. The lightness of touch and animation are admirable; and the special charm is seen in the costumes of the figures,—they are dressed as Flemish peasants with wooden sabots, and the girls are wearing jaunty little lace caps. The trees are well done, and there is much of the Master's transparency. It is altogether a delightful picture, and charmingly exhibits the evolution of the Master's pastoral *galanteries* of Paris Society into the more natural guise of Flemish village-lovers' wiles.

Some of François Watteau's studies and paintings are remarkable for the elongation of the figures,—a characteristic of the earlier work of the Master and of Lancret. Among the pictures at Lille is a landscape, with soldiers and women drinking outside a wayside inn. Very much in this composition is reminiscent of Cornelis Troost. François Watteau died at Lille in 1813.

THE CHIEF WORKS OF WATTEAU, AND OF HIS PUPILS, LANCRET AND PATER

PUBLIC GALLERIES

BRITISH ISLES.

BY far the greater number of the works of the *Peintres des Fêtes Galantes*, in this country, reached Great Britain immediately after the Peace of Amiens, and after that of Paris; when dealers in artistic objects bought up, at ridiculously low prices, all that they could lay their hands upon, and sent their bargains across the Channel.

In 1744 Graf v. Rothenburg told Frederick the Great that, "Watteaus fetched a higher price than Lancrets and Paters, and that his works are already rare, having almost all gone to England, where 'on en fait un cas infini.'"

Very many of these found their way into our picture galleries, but a considerable number have gone from hand to hand.

The great British collections were formed at the end of the eighteenth century.

Watteau executed several pictures during his residence at Greenwich. His style exactly suited British taste,—which delights in landscapes,—appealing as it does to the national love of country, and of country pursuits and pleasures.

Although Lancret and Pater never visited the United King-

dom, their works rapidly took their places beside those of the Master. Artists and art-lovers soon learned their relative values,—the two pupils embodying the main characteristics of Watteau, each in his own special manner.

Philippe Mercier, by his numerous copies of the Master, further impressed the art of Watteau upon the public taste; indeed very many of his pictures have been attributed to the *Maistre-Peintre.*

LONDON.—WALLACE COLLECTION.

Watteau.

AMUSEMENTS CHAMPÊTRES.

The Master's finest landscape. See Frontispiece.

LES CHAMPS ELYSÉES.

A small replica of *Amusements Champêtres.*

LE RETOUR DE CHASSE, or LE RENDEZVOUS DE CHASSE.

This masterpiece was painted at Sieur Sirois's in 1719 or 1720. In 1787 it fetched no more than £40!

LES CHARMES DE LA VIE, or THE MUSIC PARTY.

LA LEÇON.

GILLES ET SA FAMILLE.

ARLEQUIN ET COLUMBINE, or L'INDISCRET.

LA FONTAINE.

LA TOILETTE.

M. Charles Ephrussi describes this fine picture as "the lightest and most powerful painting" of the Master.

Lancret.

MADEMOISELLE CAMARGO DANSANT.

UNE FÊTE DANS UN BOIS.

Its original name was *Un Bal dans un Bois*, and it was probably one of the paintings which excited Watteau's ire.

LA DANSE, or THE REVELS.

LES COMÉDIENS ITALIENS, or UNE CONVERSATION GALANTE.

LES ACTEURS DE LA COMÉDIE ITALIENNE.

UNE ACTRICE.

"La Belle Grecque"—probably La Sallée.

LES BAIGNEUSES.

LA CHARMANTE DÉSASTRE.

UNE CUISINIÈRE.

LA CONVERSATION GALANTE.

One of the *Pièces de Réception*. Silvery-grey tone.

LES OISELEURS.

In the Wallace Collection also are three fine Miniatures by Lancret. Two of *La Camargo*, in her characteristic dress, with a blue-and-white hat; and a very exquisite *Les Baigneuses*.

Pater.

UNE FÊTE GALANTE.

This is perhaps the best example of Pater in Great Britain.

LE BAL.

The seventy-three figures are arranged almost exactly as in Watteau's *Le Bal dans une Colonnade*. It is excellently preserved.

LES BAIGNEUSES.

UNE FÊTE DANS UN PARC.

LE BAIN.

LE BOUDOIR.

Excellently coloured. Quite *à la mode.*

DÉTACHEMENT FAISANT HALTE. (Camp scene.)

UNE CONVERSATION GALANTE (380).

UNE CONVERSATION GALANTE (406).

UNE CONVERSATION GALANTE (458).

LE JEU DE COLIN-MAILLARD—LA DANSE—L'ESCARPOLETTE—UNE FÊTE CHAMPÊTRE.

A set of four pictures with figures rather larger than was Pater's wont. They are brilliant in composition, colour, and illumination.

LONDON.—THE NATIONAL GALLERY.

Lancret.

L'ENFANCE—LA JEUNESSE—L'ÂGE VIRIL—L'ÂGE.

These four pictures belonged to the late Lieutenant-Colonel Ollney, who bequeathed them to the British Nation.

LONDON.—VICTORIA AND ALBERT MUSEUM. (Jones Bequest.)

Lancret.

UNE CONVERSATION GALANTE.

Under a glass case is a fourfold standing Screen, decorated by Lancret, and dated 1740. The subjects are:—*La Balançoire, Une Conversation Galante, Thé dans un Jardin,* and *Les Baigneuses.*

Pater.

UNE FÊTE CHAMPÊTRE.

A characteristic representation of *La Bourgeoisie riche.*

LONDON.—DULWICH GALLERY.

Watteau.

BAL DANS UNE COLONNADE.

At one time this painting was looked upon as a masterpiece. The features of the Cavalier, dancing the *Menuet*, are those of Louis XIV.

REPAS DANS UN BOIS.

LONDON.—SIR JOHN SOANE'S MUSEUM.

Watteau.

LES NOCES, or LES FIANÇAILLES AU VILLAGE.

EDINBURGH. — THE NATIONAL GALLERY OF SCOTLAND.

Watteau.

LA FÊTE VÉNITIENNE.

LE DÉNICHEUR DE MOINEAUX.

A replica of the original executed for M. de Julienne; which was engraved by François Boucher in 1756, and surrounded with an ornamental border.

Pater.

LES BAIGNEUSES.

The finest example of a favourite subject.

GLASGOW.—THE CORPORATION GALLERIES.

Watteau.

LE CAMPEMENT.

A replica of *Le Halte de Troupe.*

LE DÉTACHEMENT EN MARCHE.
A companion picture. Both were executed probably in 1709-10 at Valenciennes.

Pater.

REPAS DANS UN BOIS.

UNE FÊTE CHAMPÊTRE.
The landscape in both pictures is very beautiful.

CAMBRIDGE.—FITZWILLIAM MUSEUM.

Watteau.

TWO CONVERSATIONS GALANTES.

AUSTRIA.

VIENNA.—BELVEDERE GALLERY.

Watteau.

UN GUITARISTE.

VIENNA.—VILLA ALBERTINA.

Watteau.

LES PÈLERINS.
A Study for *L'Embarquement.*

PORTRAIT DE T'SAO.

LA COQUETTE.

PRAGUE.—LA SOCIÉTÉ PATRIOTIQUE.

Watteau.

LA MASCARADE.
Rich torchlight effect.

BELGIUM.

BRUSSELS.—PALAIS D'AREMBERG.

Watteau.

L'ACCORDÉE DE VILLAGE.

An early example. The Aremberg family possess the Master's written receipt. Something like the picture at Sir John Soane's Museum.

UNE FÊTE CHAMPÊTRE.

Very like *Les Jardins de Saint Cloud* at the Prado in Madrid. Argenville calls this "one of Watteau's best pictures."

FRANCE.

Comparatively few examples of the Painters of the *Fêtes Galantes* are to be seen in the country of their origin.

Enormous quantities of works of art of all kinds found their way into Great Britain, indeed, more than one French writer says: "tous les Watteaus sont en Angleterre."

The King of Prussia, too, was an extensive buyer, and the Galleries at Berlin bear opulent evidence of his *goût*.

Added to this, vast numbers of paintings and art-treasures of all kinds disappeared during the wanton destruction of castles and mansions by the *Sans Culottes* in the Revolution of 1792.

Such are the reasons why France is comparatively poor in respect of her possessions of the School of Watteau.

PARIS.—LOUVRE.

Watteau.

L'EMBARQUEMENT POUR L'ILE DE CYTHÈRE.

The Master's original and glorious *chef-d'œuvre*, the picture which made his name renowned throughout the world

Lancret.

LES QUATRE SAISONS.

Four pictures painted for the Château de la Muette. Salon 1738.

LES TOURTERELLES; and LE NID D'OISEAU.

Both belonged to King Louis Philippe. The latter is remarkable for the freedom of the girl's pose.

Pater.

UNE FÊTE CHAMPÊTRE, or UNE FÊTE DE VILLAGE.

One of Pater's two *Pièces de Réception*, painted in 1728.

PARIS.—LOUVRE (COLLECTION LA CAZE).

Watteau.

GILLES.

Le Grand Gilles. Life-size figure and features of of M. Crépy fils.

L'INDIFFÉRENT.

Belonged to Madame de Pompadour. A masterpiece of the best period and the highest finish. Painted 1717-1718.

LA FINETTE.

Same history and excellence as *L'Indifférent.*

L'ASSEMBLÉE DANS UN PARC.

An inscription on the back says:—"Un des plus fins de ce Maître." It is dated 1717.

LE FAUX PAS.

L'AUTOMNE.

One of the series *Les Saisons*,—possibly painted for M. de Crozat.

JUPITER ET ANTIOPE.

Belonged to Prince Paul d'Aremberg. Golden "carnations."

LE JUGEMENT DE PARIS.

UN BERGER ET UNE BERGÈRE; and GIBIER MORT.

Lancret.

LES COMÉDIENS ITALIENS.

A girl Harlequin

LE GARÇON PUNI.

From a Suite of Les Contes de la Fontaine.

LE CAGE.

Girl and lad embracing. Salon 1738.

UNE JEUNE FILLE.

Pater.

RÉUNION DES COMÉDIENS ITALIENS DANS UN PARC.

LA TOILETTE.

UNE CONVERSATION DANS UN PARC.

LA BAIGNEUSE.

This picture was formerly attributed to the Master.

PARIS.—GALERIE CZARTORYSKI.

Watteau.

LA CASCADE.

A replica of *La Fontaine* in London

UN PAYSAGE AVEC FIGURES.

ANGERS. MUSÉE.

Watteau.

UNE FÊTE À LA CAMPAGNE.

Lancret.

UN FESTIN DE NOCES DE VILLAGE.
Salon 1737.

UNE DANSE CHAMPÊTRE.
Salon 1740.

L'ÉTÉ.
Salon 1738. Haymakers.

L'HIVER.
Salon 1738. Skating and sledging.

Pater.

LES BAIGNEUSES; and LE BAL CHAMPÊTRE.
The last six from "La Collection Livois."

BESANÇON. MUSÉE.

Lancret.

LE JEU DES QUATRES COINS; and LE MENUET.

BORDEAUX. MUSÉE.

Lancret.

RÉUNION DANS UN JARDIN; and UNE FÊTE CHAMPÊTRE.

CHANTILLY. MUSÉE DE CONDÉ.

Watteau.

LE DONNEUR DE SÉRÉNADES.
A guitarist seated. The same character figure as in *La Surprise* at Buckingham Palace. It belonged to L'Abbé Haranger.

L'AMOUR DÉSARMÉ.
The model was the same as in *La Toilette* in the Wallace Collection, London. There is a fine study in three crayons of this picture in the British Museum.

UNE FÊTE CHAMPÊTRE.
With Flemish characteristics.

L'AIMANTE INQUIÈTE.
Remarkable use of broken tones.

LE PLAISIR PASTORAL.

Lancret.

LE DÉJEUNER AU JAMBON, or LES CONVIVES DANS LA JOIE.
Signed "Lancret 1735." It is a companion to De Troy's *Déjeuner aux huîtres.* The features are those of well-known people. One of Lancret's most important compositions.

FONTAINEBLEAU. GALERIE DE TABLEAUX.

Lancret.

CHASSE AU TIGRE.
Done same time as *Chasse au Léopard* at Versailles.

AMUSEMENTS CHAMPÊTRES; or L'INNOCENCE.

LA LEÇON DE MUSIQUE.

Pater.

UNE CHASSE CHINOISE.
Belonged to Louis Philippe, who placed it at Versailles. It is a curious imitation of the work of Audran and Watteau at the Château de la Muette; and very interesting to connoisseurs, since the originals have disappeared.

NANTES. MUSÉE.

Watteau.

LES COMÉDIENS ITALIENS.

FANTASSINS EN MARCHE.

L'Amour au Théâtre Français.
A replica of the Berlin picture. It bears a "W" on the marble fountain.

Lancret.

Un Bal Costumé.

L'Arrivée d'une Dame.

Une Conversation Galante.

Portrait of Mdlle. M. de Cuppi ("La Camargo").
Lancret's most lovely Portrait.

"La Camargo" Dansant.

Pater.

Réunion dans un Jardin; and Plaisirs Pastorals.

NANTERRE. MUSÉE.

Watteau.

Le Repas de Bacchus.

ORLÉANS. MUSÉE.

Watteau.

Le Singe Sculpteur; and Le Singe Peintre.

Lancret.

Le Déjeuner au Jambon.

ROUEN. MUSÉE.

Watteau.

Un Guitariste.

Lancret.

Les Baigneuses.

TROYES. MUSÉE.

Watteau.

UNE SCÈNE CHAMPÊTRE.

VALENCIENNES. MUSÉE.

Watteau.

UNE CONVERSATION GALANTE.

PORTRAIT DE MONSIEUR PATER.

The father of Watteau's pupil Jean Baptiste Joseph Pater. The Master's best Portrait-picture.

Pater.

LA SOIRÉE.

LE NID DE TOURTERELLES.

PORTRAIT DE MDLLE. PATER.

The painter's sister. A very interesting picture, showing evidence of what Pater might have achieved in the School of Portraiture.

GERMANY.

Next to Great Britain, Germany possesses the greatest number of paintings and drawings of the painters of the *Fêtes Galantes.*

In Berlin and Potsdam alone there are seventy-six examples. They were almost all purchased by Frederick the Great in 1738-1745. When he was only Hereditary Prince, and during the first fifteen years of his reign, Frederick the Great concentrated all his interest in French Art on the works of Watteau, Lancret and Pater. Writing to his Court painter, Antoine Pesne,—a nephew and pupil of M. C. de Lafosse,—

in 1737, he says:—"Je te recommande les idées couleur de chair. . . . Pendant mon absence, peins-toi tout en beau, et sers-toi des touches de Watteau préférablement à celles de Rembrandt."

The name of Watteau is like a *résumé* of all the artistic tastes of Frederick. In *L'Embarquement pour l'Ile de Cythère* he found his model of what a picture ought to be. He filled his palaces at Charlottenburg, Potsdam and Sanssouci with paintings of his favourite masters. The King sent Graf von Rothenburg as his agent to Paris. The Count had married the daughter of the Marquis de Parabère; and she was not only of the greatest use to him in his mission,—because she had herself sat to Watteau,—but, by reason of her relations with the King of France, Louis XV. Among the greater examples of the *Maistre-Peintre* obtained in this way, were the splendid replica of the Reception picture of *L'Embarquement*,—a work actually more enchanting than the original,—and the two parts of the *Plafond de Gersaint—L'Enseigne.*

Writing to his sister, Frederick II. says:—"J'en ai deux Galeries plein de Watteau et de Lancret."

When the Russians and Austrians occupied Berlin in 1760, they did immense damage to the Art-treasures in the Galleries and Museums, slashing the pictures with their swords and smearing them with beer and filth. Several paintings of Watteau, Lancret, and Pater suffered in this way, and still bear the marks of ill-usage.

BERLIN.—ALTES SCHLOSS.

Watteau.

L'EMBARQUEMENT POUR L'ILE DE CYTHÈRE.

Replica of the *Pièce de Réception* at the Louvre, painted for M. de Julienne in 1717, and engraved by Tardieu. This *chef-d'œuvre* reached Berlin in 1765 in

the shape of a roll, and, when stretched out, was found to have sustained no damage. A record of its receipt is preserved as follows:—"Une toile de Watteau *Le Départ pour Cythère*, deployée et remise en état." It is even richer than the original in the Louvre; and is in a state of perfect preservation.

L'ENSEIGNE, or PLAFOND DE GÉRSAINT.

In two parts, hangs with *L'Embarquement*, in the Kaiserin's Apartments.

Lancret.

LE CONCERT INTERROMPU.

At the Hohenzollern Museum is a copy dated 1732.

LE DORMEUR SURPRIS.

The Abbaye de Mosigkon-Dessau has a large copy.

ENFANTS JOUANT, "CACHE, CACHE, MITOULAS"; and LE JEU DE QUILLES.

Two lovely pictures of children playing. The animation and the colour are very good. Both were engraved by Larmessin in 1737.

In the Kaiserin's Apartments is a Screen,—the centre-piece is by Pater,—with decorative panels by Lancret:—*Tric-trac dans un Jardin*, *Une Conversation auprès une Fontaine*, *Les Baigneuses*, and *Thé dans un Pavillon*, well drawn, but the colours less brilliant than usual.

Pater.

UNE FÊTE À LA CAMPAGNE EN PLEIN AIR; and LES PÊCHEURS.

These are amongst Pater's best examples, and approach the Master in touch and brilliancy.

LE JEU DE COLIN-MAILLARD.

In the Kaiserin's Music-room, between Lancret's panels.

BERLIN.—MUSEEN NATIONALGALERIE.

Watteau.

L'AMOUR AU THÉÂTRE ITALIEN.

LA COLLATION.

L'ASSEMBLÉE DANS UN PARC.

The Character-figure, *Guitariste*, is the same as at Buckingham Palace.

Lancret.

UNE FÊTE CHAMPÊTRE, or LE BAL CHAMPÊTRE.

Signed "Lancret 1739." Salon, 1740.

UNE PASTORALE.

POTSDAM.—NEUES PALAIS.

Watteau.

L'AMOUR PAISIBLE.

Painted at Greenwich for Dr. Mead, and dated 1719.

LA LEÇON D'AMOUR.

Acquired in 1734. Belonged to M. de Julienne.

LA DANSE.

Painted for Sirois. On the back:—"Iris c'est de bonne heure avoir l'air de danse."

LES BERGERS.

One of Watteau's best pictures of the earlier period.

LA DANSE DANS UN PAVILLON DE JARDIN.

Formerly ascribed to A. Pesne.

LA COMÉDIE FRANÇAISE, or L'AMOUR AU THÉÂTRE FRANÇAIS.

Very interesting as containing portraits of famous actors of the time. Belonged to M. de Julienne.

Lancret.

L'Oiseleur, or Les Amours de Bocage.
Salon 1739.

Le Montreur de Boîte d'Optique.
Dated 1743.

La Danse à la Campagne.
Signed "Lancret 1732."

La Camargo.
Mdlle. Marianne Cuppi, in her famous *danse à cabrioles*. *Son Danseur*, in a red tunic, keeps the step. Her engarlanded figure is much like *La Camargo* in the Wallace Collection, London.

La Danse devant la Tente.

Le Déjeuner de Chasse, or Dans la Forêt.

Réunion en plein air.

Jeu d'Enfants.
"Le Pied de Bœuf." Salon 1739.

Pater.

Une Fête Champêtre.
Signed "Pater 1733." His most important *chef-d'œuvre*.

Les Comédiens Italiens.

Les Baigneuses.

Un Paysage.
Perhaps an early Watteau finished by Pater (?).

La Danse en plein air.
Companion to *Les Baigneuses*.

Also by Pater are fourteen pictures of a suite:—"Le Roman Comique de Scarron." They were brought to Berlin by two Berlin merchants, Gérard and Michelet,

in 1766. The first represents *Une Troupe de Comédiens* arriving at Le Mans. Columbine rides on a wagon full of straw and "properties." Pantalon carries a double-bass, Gilles leads the horse, and Harlequin keeps the boys at bay! Much animation pervades the Series, and shows Pater in his lightest vein.

POTSDAM.—SCHLOSS SANS-SOUCI.

Watteau.

LA MARIÉE DE VILLAGE.

A *chef-d'œuvre* of the Master's earlier series of *Les Noces*. Painted in 1715-1716.

LE CONCERT.

Les Charmes de la Vie reversed.

DIVERTISSEMENTS EN PLEIN AIR, or LA RÉCRÉATION ITALIENNE.

LE JOUER DE LUTH.

The two last much damaged by "cleaners"!

Lancret.

LE DÉJEUNER DANS LA FORÊT.

LE FIN DU REPAS, or REPAS ITALIEN.

Belonged to Le Duc de Valentinois.

LE JEU DE COLIN-MAILLARD.

Signed "Lancret . f." Salon, 1737.

LE DÉPART POUR LA CYTHÈRE.

A very interesting picture. Pilgrim mantles and staffs.

UN COUPLE DANSANT DANS UN PAYSAGE.

Originally a decorative panel.

LA DANSE DEVANT LA FONTAINE DE PÉGASE.

Painted in 1732.

LA DANSE À LA CAMPAGNE.

For years attributed to Watteau, but it lacks his "carnations" and brilliant reds. Dated 1732.

Pater.

SOLDATS EN MARCHE; and SOLDATS DEVANT UNE AUBERGE.

Companion pictures; the latter almost an exact copy of the Master's *Soldats en Halte*.

LE BAIN DANS LA MAISON, or LES PLAISIRS DE L'ETÉ.

Belonged to l'Abbé Majinville, Conveneur de Parlement.

L'AMOUR EN PLEIN AIR.

Signed "Pater."

LE SULTAN DANS LA HAREM; and LE SULTAN DANS LE JARDIN.

Companion pictures. Belonged to Mme. de Pompadour. Signed "Pater."

LA GAIETÉ VILLAGEOISE.

LA DANSE À LA CAMPAGNE; and LE CONCERT EN PLEIN AIR, or LE CONCERT AMOUREUX.

Companion pictures. Very beautiful landscapes.

LA BOHÉMIENNE DISEUSE DE BONNE AVENTURE.

RÉUNION DE MUSICIENS; and RÉUNION EN PLEIN AIR.

Companion pictures. Guitarist quite *à la Watteau*.

POTSDAM.—STADT SCHLOSS.

Lancret.

RÉUNION DANS UN PAVILLON DE JARDIN; and LE MOULINET.

These two pictures were bought by Frederick the Great in 1744 from the Prince de Carignan, who had

obtained them from M. de Julienne. M. Ballot de Savot calls them "Lancret's chefs-d'œuvre." They were painted when he was twenty-four years old, and exhibited at the Place Dauphine on the *Fête Dieu*.

LA FÊTE EN PLEIN AIR.

L'ESCARPOLETTE.

LE MIROIR ARDENT.

LA DANSE À LA FORÊT.

LE BAL DANS UNE COLONNADE.

Pater.

LE JEU DE COLIN-MAILLARD.

BRUNSWICK. THE GRAND DUCAL MUSEUM.

Pater.

UNE CONVERSATION MUSICALE.

UN GUITARISTE.

CASSEL. MUSEUM.

Watteau.

UNE CONVERSATION GALANTE.

AMUSEMENTS DANS UN JARDIN.
Birds and flowers are novel features.

Pater.

UN GUITARISTE.

UNE FÊTE CHAMPÊTRE.

DRESDEN.—ROYAL GALLERY.

Watteau.

FÊTE D'AMOUR, or UNE CONVERSATION GALANTE.

RÉUNION EN PLEIN AIR.

This picture is almost a replica of *L'Assemblée dans un Parc* at Berlin.

Lancret.

AMUSEMENTS CHAMPÊTRES or DIVERTISSEMENTS CHAMPÊTRES.

LA DANSE.

Dated 1754.

SOUS LES ARBRES.

Signed and dated "Lancret 1750.

Pater.

LE CORTÈGE AU PARC.

Dated 1745.

UNE DANSE DANS LA FORÊT.

Dated 1753.

DRESDEN.—COLLECTION OF GRAF V. BRÜHL.

Watteau.

LA SAINTE FAMILLE.

Belonged to M. de Julienne. A beautiful landscape throws the figures into bright relief. An example of the Master's "pinceau coulant."

LA PROPOSITION EMBARRASSANTE.

Painted in the best period.

LE MÉDECIN.

A Satyr. The invalid is Watteau.

Lancret.

LES BAIGNEUSES.

Exquisite. "La gentillesse du pinceau de Lancret."

MUNICH.—KING'S PRIVATE GALLERY.

Watteau.

RÉUNION DANS UN PARC.

MUNICH.—PINAKOTHEK.

Watteau.

UNE FÊTE CHAMPÊTRE; and UNE CONVERSATION GALANTE.
Companion pictures. Much damaged by "cleaners"!

SCHWERIN.—GRAND DUCAL GALLERY.

Watteau.

UNE JEUNE FILLE AVEC UN PARASOL.
A Chinese figure.

Lancret.

UNE CONVERSATION GALANTE.

HOLLAND.

AMSTERDAM.—ROYAL MUSEUM.

Watteau.

LES COMÉDIENS ITALIENS.
Harlequin is a squat figure. An early example.

ITALY.

FLORENCE.—UFFIZI GALLERY.

Watteau.

RÉUNION DANS UN JARDIN.
Like *L'Accord parfait* at Stafford House.

RUSSIA.

ST. PETERSBURG.—THE HERMITAGE.

Watteau.

LE MENUET.

LA MARMOTTE.

Painted for M. C. Audran. A very early picture. Painted in 1702.

UN MEZZETIN.

Belonged to M. de Julienne. These three pictures were acquired by the Empress Catherine II.

LES FATIGUES DE LA GUERRE; and LES DÉLASSEMENTS DE LA GUERRE.

Painted in 1719, at Valenciennes. Many figures, soldiers and women. These companion pictures belonged to M. de Crozat. They are examples of the Master's "one-colour period."

UN REPAS DANS UN BOIS.

Lancret.

LA SAINTE FAMILLE.

LE CONCERT.

LES JEUNES OISELEURS.

FEMMES AU BAIN.

Very similar to Pater's *Les Baigneuses* at Angers; even to the washing of the dog!

UNE CUISINE.

LE VALET GALANT.

The last four came from the Klostermann Library at St. Petersburg.

LE PROPOS GALANT.

Entitled "École de Watteau," it s rather in the manner of Lancret, and it resembles his *Le Valet Galant.* A picture almost identical, but without the fountain, was in the Brühl Gallery at Dresden. This picture was acquired by the Empress Catherine II.

SPAIN.

MADRID.—MUSEUM DEL PRADO.

Watteau.

LES NOCES, or L'ACCORDÉE DE VILLAGE.

A very interesting picture. The costumes are Flemish.

LES JARDINS DE SAINT CLOUD, or UNE FÊTE EN MASQUE.

This is one of the earliest of *Les Fêtes Galantes.*

Both these pictures belonged to Elizabeth Farnese, and are dated "1714."

SWEDEN.

STOCKHOLM.—NATIONAL MUSEUM.

Watteau.

LA SAINTE VIERGE.

Almost a Venetian picture.

Lancret.

L'ESCARPOLETTE.

A favourite subject, and quite characteristic.

LE JEU DE COLIN-MAILLARD.

The cross-lights are cleverly managed.

L'ATTACHE DE PATIN.

These three pictures were purchased in 1741 for the Queen Dowager Louise Ulrique from Count Tessin.

Pater.

LES BAIGNEUSES.

In Sweden also are Pater's *Jeune dame allant se coucher*, and its companion, *Jeune dame se leve.*

PRIVATE COLLECTIONS

BUCKINGHAM PALACE, LONDON.

Watteau.

LA SURPRISE, or LE BAISER.

Painted for M. Hénin, and of the same date as *L'Accord Parfait.*

In the King's Private Closet are four pictures of the School of Watteau, whether by the Master himself, or by Pater, it is not easy to decide, as the paintings cannot now be viewed. They are entitled :—*Arlequin et Gilles; Une Fête Champêtre; M. de Pourceaugnac et sa Famille* (a Scene from Molière's *Comédie*);—and *Le Jouer de Flûte.* The third is certainly by the Master.

Are they not the pictures painted at Greenwich by command of the King?

MADAME EDOUARD ANDRE.

Lancret.

LE JEU D'ESCARPOLETTE.

L'IDYLLE.

The man's features are Watteau s.

MR. G. V. BRISCOE.

Lancret.

LE MENUET.

A very charming picture. The "carnations" are good. Fine touch and finish.

MRS. STEPHENSON CLARKE.

Pater.

LA TOILETTE.

A repetition, in little, of *Le Désir de ɓlaire.* Very beautifully finished.

MR. W. A. COATS (?)

Watteau.

HALTE DE DÉTACHEMENT.

Very fine finish. Done at Valenciennes.

SIR FREDERICK COOK, BART.

Watteau.

LE DUO.

VICOMTESSE DE COURVAL.

Watteau.

LA TOILETTE DU MATIN.

A portrait of Sirois's beautiful maid-servant. A veritable triumph. The "carnations" are superbly Venetian.

Lancret.

LA BELLE GRECQUE.

A replica of the picture in the Wallace Collection.

MR. C. T. D. CREWS.

Pater.

RÉUNION DANS UN JARDIN; and UNE FÊTE CHAMPÊTRE.

MR. G. DONALDSON.

Pater.

UNE ASSEMBLÉE GALANTE.

M. GROULT.

Lancret.

LA COMÉDIE ITALIENNE.

MONSIEUR GRANDVAL.

A portrait of the well-known comedian—"inimitable dans le comique." A clever piece of characterization. Salon 1742.

MR. J. P. HESELTINE.

Lancret.

AMUSEMENTS CHAMPÊTRES.

Signed: "N Lancret 1721."

THE LORD IVEAGH.

Watteau.

LES COMÉDIENS ITALIENS.

MISS JAMES (?).

Watteau.

L'ACCORD PARFAIT.

Belonged to M. de Julienne. A masterpiece in composition, colour, and touch.

M. R. KAHN.

Lancret.

La Servante Justifiée; and Les Oies du Frère Philippe.

Both from "Les Contes de la Fontaine."

M. KRAEMAR.

Watteau.

La Musette.

LA MARQUISE DE LAVALETTE.

Watteau.

Une Fête Champêtre.

Lancret.

L'Escarpolette.

L'Hiver.

Salon 1738.

Pater.

Le Désir de Plaire.

The centre figure is identical with that in the Louvre *La Toilette.* Belonged to l'Abbé de Majinville.

Une Fête Champêtre.

THE DUKE OF MARLBOROUGH.

Watteau.

Les Plaisirs de Bal.

La Troupe Italienne.

MR. CHARLES MORRISON.

Watteau.

RÉUNION DANS UN JARDIN; and LA GALANTERIE.

MR. J. PIERPONT MORGAN.

Lancret.

LES DEUX AMIS.

NICAISE.

"Ce que vaut l'occasion!"

THE EARL OF NORTHBROOK.

Watteau.

GILLES; and TWO CONVERSATIONS GALANTES.

LA MASCARADE.

Probably painted in 1717-1718.

MR. G. H. PECK.

Watteau.

L'AMOUR PAISIBLE; and LA DANSE.

MR. ALFRED DE ROTHSCHILD.

Watteau.

LA SÉRÉNADE ITALIENNE.

A masterpiece. Painted in 1717-1718.

L'HEUREUX ÂGE.

Les Courtisanes de Watteau. Painted for La Comtesse de Verrue, the celebrated "Dame de la Volupté."

LES AMANTS HEUREUX.

Lancret.

LA PÊCHE.

LE PRINTEMPS; and L'HIVER.

Two of a series of *Les Quatre Saisons.* The figures are identical with those in *L'Attache de Patin* at Stockholm. This set was Lancret's last finished work; painted in 1732, and exhibited at the Salon in the same year.

Pater.

LA DANSE.

Eighteen figures in a landscape, with a church and a village. A fine statue of Venus *à la Watteau.*

LE BARQUE DE PLAISIR.

BARON ALPHONSE DE ROTHSCHILD.

Watteau.

L'OCCUPATION SELON L'ÂGE.

A notable picture; painted at Valenciennes in 1710. One of Watteau's rare *Scènes en Famille,* and entirely unlike his idealized creations.

MR. G. DE ROTHSCHILD.

Watteau.

LA TROUPE ITALIENNE.

A picture of fairy-like grace. The touch of a sensitive hand directing the full, pointed, generous brush. This and *La Gamme d'Amour* are equally brilliant and highly finished.

MR. C. SEDELMEYER.

Watteau.

L'ILE DE CYTHÈRE.

A famous *avant courrier* of the masterpiece, *L'Embarquement.* Belonged to M. de Julienne.

THE EARL SPENCER.

Watteau.

PORTRAIT DU MAÎTRE.

LES ACTEURS DE LA COMÉDIE ITALIENNE.

Gilles is a portrait of M. Crépy fils.

LA LEÇON.

A replica of the picture in the Wallace Collection.

THE DUKE OF SUTHERLAND.

Watteau.

LES AGRÉMENTS DE L'ÉTÉ, or MUSICAL PARTY. (1.)

Painted 1713-1714.

L'ACCORD PARFAIT, or MUSICAL PARTY. (2.)

The Flute-player,—Watteau.

UNE FÊTE DANS UN JARDIN, or GARDEN SCENE.

UNE FÊTE DANS UN PARC, or THE AVENUE.

SIR CHARLES TENNANT, BART.

Watteau.

LA VRAIE GAIETÉ.

Watteau's *first* picture; painted at M. de Gérin's at Valenciennes. It has some of his great characteristic —illumination.

MR. R. VAILE.

Pater.

PLAISIRS CHAMPÊTRES.

This is one of Pater's best pictures.

SIR E. VINCENT.

Watteau.

UNE MASCARADE.

LADY WANTAGE.

Watteau.

UNE FÊTE CHAMPÊTRE.

Lancret.

LA TASSE DE THÉ.
Salon, 1742.

MR. J. WERNHER.

Watteau.

LA GAMME D'AMOUR.
Belonged to M. Mariette. De Goncourt calls it "a very choice picture."

MR. A. WERTHEIMER.

Watteau.

LES COMÉDIENS ITALIENS.
A replica of *La Troupe Italienne.*

LE LORGNEUR.
Belonged to M. de Julienne.
A striking picture. The "Ogler" is Watteau himself!

Pater.

RÉUNION DANS UN JARDIN.

NOTE.—It is impossible to give either a full, or a correct, "List of Chief Works of Watteau, Lancret, and Pater," in the possession of Private Owners. Access to view is sometimes difficult, and often refused. Besides this, pictures are constantly changing hands.

LIST OF WORKS UPON WATTEAU, AND THE OTHER PAINTERS OF THE FÊTES GALANTES

L'Œuvre d'Antoine Watteau. De Julienne. *Paris*, 1734.
Figures de Différens Caractères. De Julienne. *Paris*, 1734.
Récueil d'Etampes. J. de Crozat. *Paris*, 1736.
Catalogue Raisonné. J. F. Gérsaint. *Paris*, 1744.
Abecedario. J. Mariette. *Paris*, 1746.
La Vie d'Antoine Watteau. Comte de Caylus. *Paris*, 1748.
Abrégé de la Vie de Watteau. Dezallier d'Argenville. *Paris*, 1755.
Galerie des Peintres Célèbres. Le Carpentier. *Rouen*, 1815.
Notice sur Antoine Watteau. A. Dinaux. *Valenciennes*, 1834.
Mosaïques. P. Hédouin. *Paris*, 1836.
Les Hommes et les Femmes de France du 18me Siècle. A. Houssaye. *Paris*, 1845.
Galerie des Portraits. A. Houssaye. *Paris*, 1848.
Lettre d'un Artiste. P. N. Bergeret. *Paris*, 1848.
Les Peintres des Fêtes Galantes. C. Blanc. *Paris*, 1854.
Les Artistes Français à l'Étranger. L. Dussieux. *Paris*, 1856.
Guide de Louvre. F. Villot. *Paris*, 1858.
L'Art du 18me Siècle. E. and J. de Goncourt. *Paris*, 1860.
Watteau. Huot de Goncourt. *Paris*, 1860.
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Journal de Rosalba Carriera. A. Sensier. *Paris*, 1865.
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Mémoires de l'Academie. P. Mantz. *Paris*, 1887.
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Antoine Watteau. G. Dargenty. *Paris*, 1891.
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Dessins et Tableaux du 18me Siècle. G. Bouchard. *Paris*, 1893.
Dekorationen u. Malereinen von A. Watteau. E. Wasmuth. *Berlin*, 1893.
History of Modern Painting. R. Muther. *London*, 1895.
Antoine Watteau. ("Portfolio.") C. Phillips. *London*, 1895.
Antoine Watteau. A. Rosenberg. *Leipsic*, 1896.
French Painters of the 18th Century. Lady Dilke. *London*, 1899.

Many Articles scattered through the volumes of "Le Gazette des Beaux Arts," "L'Art," "L'Archives de l'Art Français," "L'Archives du Nord," by P. Mantz, W. Bürger, C. Ephrussi, P. Chéron, Mdlle. Rhodon, and others; as well as in "The Art Journal," and "The Magazine of Art."

Among Biographies and Catalogues, and Dictionaries of Painters:—E. Bryan, Bellier de la Chavignèrie, J. D. Champlin, Le Vicomte Both de Tauzin, J. Siret, J. P. Seguier, A. Houssaye, and de Goncourt.

CHRONOLOGY OF WATTEAU

Born at Valenciennes, October 10th, 1684.
Drew Grotesques in "La Vie des Saintes," 1693.
Sent to a Drawing-master, 1694.
Painted *Le Départ des Comédiens Italiens*, 1697.
Pupil of M. Jacques Albert Gérin, 1698.
First picture, *La Vraie Gaieté*, 1700.
Ran away to Paris, and entered the workshop of M. Louis Métayer, 1702.
Pupil of M. Claude Gillot, 1703.
Assistant to M. Charles Audran, 1708.
Gained Second Prize at the Academy, 1709.
Returned to Valenciennes, 1709.
Again in Paris, 1710.
Went to live at M. de Crozat's, 1712.
Entertained by M. de Julienne, 1713.
Went to live at Sieur Sirois's, 1714.
Introduced by Mme. la Marquise de Parabère to the Regent, 1715.
Worked at the Château de la Muette, 1716.
Finished his Pièce de Reception, *L'Embarquement pour L'Ile de Cythère*, and elected Academician, August 28th, 1717.
Appointed "Peintre du Roy," 1718.
Visited London, 1719.
Returned to Paris, and lived at M. J. J. Gérsaint's, 1720.
Retired to Nogent-sur-Marne as the guest of M. Lefebvre, 1721.
Died at Nogent-sur-Marne, July 18th, 1721.

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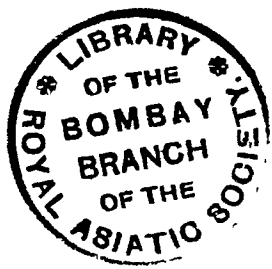

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